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Zb91 Burgess. Old prints and engravings.

FIG. 1. PORTRAIT OF QUEEN ELIZABETH

Artist's proof with inscription, engraved by Crispin van de Passé, from a painting by Isaac Oliver

In the Victoria and Albert Museum

THE HOME CONNOISSEUR SERIES

OLD PRINTS AND ENGRAVINGS

BY

FRED. W. BURGESS

Author of *Old Pottery and Porcelain, Antique Jewellery and Trinkets, Silver: Pewter: Sheffield Plate,* etc.

WITH 79 ILLUSTRATIONS

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PREFACE

THOSE interested in curios and antiques in the home seldom rest contented with collecting such objects to the neglect of others. They may indulge to a greater extent in the case of family relics and in the purchase of things in harmony with those they already possess, but they will sooner or later see in their other surroundings of a modern type want of harmony.

It is thus that the taste of the "home connoisseur" is gradually cultivated, and little by little other interests are fostered, and the desire to furnish and beautify the home in all things of a suitable character lays hold upon him. He is thus drawn as it were into the net of the antiquarian and becomes one of the fraternity.

In the "Home Connoisseur Series" several of the most popular hobbies connected with household curios and antiques have already been dealt with; there are, however, yet others only briefly mentioned in association with those to which special attention has been given. This volume—"Old Prints and Engravings"—deals with a branch of collecting which grows upon those who study it in all its several forms.

To enhance the attractions of a room the first thing seems to be to decorate the walls, to prepare a fit outer setting

for those treasures scattered about it. Pictures painted in oils and water colours by modern artists, engraved and printed by mechanical processes, are beautiful in their way ; but to those trained in the appreciation of hand work and those touches which give each piece of handicraft an individuality all its own old prints from wood blocks and copper plates, every stroke testifying to the skill of the artist, are far more interesting. Moreover, these old engravings accord better with old things than modern machine-made decorations. Even marks of discolouration and age have their value to the antiquarian. The engravings printed in colours have an especial charm, and the soft "toned" effects of engravings coloured by hand are to many preferable to modern colour prints, however perfect the process by which they have been produced.

Holding these views, no apology is offered for presenting readers of the "Home Connoisseur Series" with yet another subject to consider. This work is not for the ultra-rich or the advanced expert, therefore the illustrations indicating the different kinds of prints procurable are all of modest types, and do not represent the costly impressions which command high prices. There are some prints, like the more valuable oil paintings, running into three and four figures under the hammer, but they are for the most part outside the limits of the home collector who aims at harmony with his household appointments.

My thanks are due to the Director of the Victoria and Albert Museum at South Kensington for permission to reproduce several rare prints in the Museum collections. To those friends also who have kindly loaned prints for

reproduction I acknowledge my indebtedness. A few of the illustrations are taken from books published a century or more ago and show the book illustrations of those days; others are reproductions of original prints representing the work of engravers like Hollar, Hogarth, Bartolozzi and others who in their respective periods and the special styles in which their work gained fame, excelled most other artists of their day. The examples from old colour prints, aquatints, Baxter oil prints, and quaint Japanese prints in colours show the varied attempts to produce actual representations of pictures in colours.

There is no finality to the progress of Art, and it cannot be denied that to the lover of the beautiful the advance made in recent years in process work and colour printing makes many of the prints and engravings of olden time appear crude and insipid to artists and others trained in the appreciation of modern art—brought up, perhaps, in the surroundings of to-day and modern thought rather than among the relics of the past.

The study of the subject, as well as the examination and comparison of many prints in my researches has been interesting, and if the result of my labours adds only a little pleasure and some further insight of the art of the engraver to the home connoisseur I shall be well repaid.

To the collector, and those taught from their infancy to venerate and enjoy the curious things ever increasing in variety handed on from a long line of ancestors, old prints and engravings, side by side perhaps, with a few good oil paintings, will always be a delight and restful to the eyes.

Such treasures, found in many old homes in limited numbers, can be viewed in picture galleries and admired, and perhaps purchased in dealers' shops, where other treasures of the old homes of English men and women are to be seen—accounts of some of these other antiques are already in preparation and will be published in due time. In the meantime I commend to my readers the study of old prints and engravings and the collectable sundries associated with them.

FRED W. BURGESS.

London.

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CHAPTER I

THE COLLECTOR

The student of styles—Where examples can be seen—Uses of old prints—Pleasure in view plates

THERE are few homes without some examples of old prints, and although most of the dealers' shops have been ransacked by collectors and others there are still bargains to be secured, and enough to enthuse the collector to continue his search and try his luck when exploring the odd corners of an old shop where prints and other pictures have been stowed away for years, sometimes without much regard to their actual value. It is thus that the connoisseur has found rare oil paintings and the more modest collector of prints choice examples of the skill of well known engravers. The dealer in old furniture and numerous curios generally knows something of the value of the works of those painters whose names are familiar to everyone. He has an inkling that prints after the artists whose fame he knows makes their pictures valuable command better prices than engravings after the works of men of less notoriety. It is seldom, however, that any except the trained observer among dealers realises the difference between the touch of a master of the graving tool and one who has sought to win sale for his plates by essaying to copy as best he could the pictures which are known to all admirers of art.

True Appreciation of Art

It seems only natural that the collector should first attain a true appreciation of the art of both painter and engraver. As a matter of fact to attain the really beautiful there must be an acceptable subject as well as careful and proper interpretation of it. To attain this there must have been chosen by the engraver a painting or drawing which possesses the needful qualifications, and there must be the ability of the engraver to reproduce the picture in all its beauty in line, mezzotint or stipple upon a block or plate from which prints can be taken in their several styles, and by the processes peculiar to the methods adopted by engravers who practised the different arts of cutting or engraving at various periods.

Artistic merit reaches its fullest height when the artist does justice to the subject upon which he is engaged, and when his work is fully appreciated by an admiring public. It would appear that in prints or engravings three elements enter into the work, for in addition to the engraver successfully securing the applause of those for whom he works, whether private patrons or general public, there must be a subject well chosen and properly handled by the original painter or artist who first painted or drew the picture. Fortunately there are old prints for the present day collector in which may be found all three conditions. A very large number of the prints by the best engravers of every period have been taken from pictures by painters of the highest repute. Even the older wood-cuts were generally copied, imperfectly, it is true, judged from the present high standard of artistic merit, from the masters of Mediæval days, and therefore command at least some respect from those who as art students, with trained appreciation for those early masters, admire the lofty

ideals which inspired those masterly conceptions of scriptural subjects, for which no models from real life could sit, with knowledge of the characters they were expected to represent.

There is art of a very pronounced style in the tapestries and the great historical frescoes of early days, and in the stained glass windows of cathedrals and abbeys, yet judged by modern standards there is a sad want of perspective. The artists of old had in mind the chief characters in their conceptions and endeavoured to give them prominence in their pictures; the background and setting were mere details superadded to complete the picture, and not to be regarded as the gem which was to stand out on the canvas or in the embroidery, the setting was to them quite secondary.

To truly appreciate artistic merit in pictures we must be able to understand the purpose of the artist and to follow his ideal. The engraver who renders successfully a painting must in like manner enter into the inspiring thought and the ambition which was behind the painter's brush or artist's pencil. The same ideal must guide the engraver, and so should the admirer and collector of old prints learn to understand the thoughts and inspirations of the craftsmen who produced them.

The Student of Styles

It is obvious that the collector must be a student of style, and whether he aims at becoming a specialist or one who selects according to his fancy, and because there is something pleasing in the picture, he must learn how best to judge of the merits of the prints he sees or has submitted to him for his inspection. To follow closely the progress and the development of the style or styles he likes best

he must learn as much as possible about every one of them. To do this he must first familiarise himself with the artists who have become classic in their several vogues ; he should not only read what has been written about them but see for himself the actual prints taken from their work, and whenever possible compare them with the original pictures from which the subjects have been derived. In different ways engravers on wood and metal have attempted to reproduce the picture of a Reynolds, a Gainsborough or a Romney, and the success which has attended their efforts has to some extent reflected the appreciation of the engravers for the masters they followed. Needless to say in this work it is not possible for an artist to give the same effect to an engraving in black and white as that secured by the painter who was master of the brush. Colour prints, so popular among collectors do this to some extent, but even the best colour prints from the Oriental schools of Japan, the carefully coloured stippled plates producing true colour prints, the stones and plates of George Baxter, or those fashioned by the aid of modern colour photography and three-colour printing, do not reach the standard of the painters of olden time, either in the richness of the pigments used or the clear sharp outlines, yet perfectly blended, they produced.

Where Examples can be Seen

It seems to be necessary to see typical examples as an initial step towards forming a collection, especially before arriving at true appreciation of the relative values of prints, of their age, their state and their preservation. Needless to say such representative collections open to the public are few, and it is only in the print rooms at the British Museum, in the Victoria and Albert Museum at

South Kensington, and in a few of the best art galleries in the Provinces that the student can see for himself any large numbers of good pictures and prints, and can compare the states in which these prints have been offered to the public, and the difference between early impressions and recent prints from old worn plates.

Genuine old prints are incomparably the best for the purposes of study, but even when available it is by no means easy to have before one a large number of examples and rapidly trace the progress of art or the many developments made concurrently in this and other countries, so that for quiet study the collector has at times to resort to reproductions and process copies of the subjects he wishes to understand, in order that he may recognise well known engravings when he meets with them, and assure himself of the characteristics of certain famous engravers.

Many years ago when travelling to London was not so general as it is now and when noblemen and others prided themselves in the artistic character of their libraries many costly tomes were bound, sometimes the exteriors of the books being of more value and better appreciated than the interiors. That, however, was not the case with those works which were reproduced from original plates engravings and prints in colour of famous pictures, and of scenes which had been sketched or painted for the purpose of reproduction by some well known engraver who had been commissioned to illustrate such a book. An example of this kind of work is found in the "Print Gallery," published, many years ago, by H. Grevel & Co., of King Street, Covent Garden, in which there is an excellent selection of engravings from wood and copper, tracing the evolution in the art from the close of the fifteenth century to the end of the eighteenth century, embracing as it does the full period during which "old prints" were in the

making. The best known engravers on the continent of Europe are represented, including artists in Germany, Italy and the Netherlands. France too, contributes examples, but in the list of contents France is bracketed with England. This in the earliest engravings, that is those produced in the seventeenth century and the eighteenth century, is important, for many French engravers worked in England and for English publishers in those days. Artists made their homes in many countries and it is somewhat difficult to claim even the most familiar as belonging to any one nationality. A well-known catholicity of national art is found in the engravings of Francisco Bartolozzi, who worked in London for many years, yet he was born in Florence, engraved in Venice, and then after spending the greater part of his artistic career in London went to Portugal as Director of the Academy of Art, in Lisbon, and died there in 1815.

To some the most useful feature of old book illustration, that is the quaint wood-cuts, is the way in which they hand on to us the costumes of early days. This is always an interesting study, shared alike with those who revel in old brasses, in the effigies on ancient tombs, and in the frequently grotesque carvings in wood and stone in churches and cathedrals.

Old prints tell of the costumes which have been worn and discarded, and of the chief changes made in apparel since the days of the Pilgrims whose habits and doings are depicted by the curious wood-cuts in the "Canterbury Tales." For several centuries painters and engravers have copied ancient records and told us in picture form of the costumes and social customs of English people. Sometimes the engraver has pictured them grotesquely, leaving the student of after years to distinguish between the real and the imaginary. In this he has been assisted by the

FIG. 2. "THE COTTAGE GIRL"
Engraved by Charles Turner, after a painting by Thomas Gainsborough

[face p. 6

FIG. 3. OLIVER CROMWELL ON HORSEBACK

Engraved by Pierre Lombart, after a painting by Vandyck

In the Victoria and Albert Museum

[face p. 7

relics of former days. In the costumes still extant of parish beadles, the robes of State, the law and ecclesiastical garb there is also confirmatory evidence of the realism of the costumes figured by painters and engravers. Nor is the interest in costume prints confined to days of old; sometimes fashions have come and gone quickly and the present generation has forgotten those innovations that startled their parents in the days of their youth, such for instance the innovation of Mrs. Amelia Bloomer, prints showing the new departure being given in several books of the period indicating the appearance of the lady in the costume in which she appeared in public in the year 1851 —the year of the Great Exhibition.

Again old prints remind us of customs long fallen into disuse, and of the origin of others still kept up, although their original purpose is probably forgotten. Old prints tell of the great festival of Spring, they recall the festivities of the Romans when in this country, of the great carnival of the goddess Flora, of Eastertide in Christian days, of the crowning of the Queen of May, of the worship of Ceres in the past and of Harvest Home in more recent times, and of the Pagan Saturnalia and its supercession by the Christian festival of Christmas. Perpetuating the memory of all these festivals there are many prints. The pretty ceremonies of May Day, although to many a name only, have not quite died out, for in a few English villages the May Queen is still crowned, the ceremony being a link with the past, the story of its former greatness and general observance being confirmed by prints still fairly common.

In Vauxhall Gardens, itself a memory only, there once hung an oil painting of the "Milkmaids Dance," another holiday festival. Of the gardens of Chelsea, Ranelagh, and elsewhere in London there are many old prints, some

in colours and others coloured by hand, which remind us of days long passed. The England of olden time is not forgotten, for in almost every example of the graver's art is found some reminder of the past.

Hogarth has depicted many scenes in rural England, he has perpetuated the memories of ancient taverns and village inns, and of Fairs with their booths and peep shows. Many of these may appear exaggerated; perhaps they are, but from old records, contemporary books and from paintings done by artists on the spot it is difficult for the refined and educated man of the present time to enter fully into the ideals of the lover of pleasure in those roysterous times. We have pictures and prints of the days of hard drinking, of the quaffing of ale from leathern black-jacks and from pewter tankards by cavaliers and even puritans in the days of the Civil War. There are prints illustrative of later days of card-playing and gambling; pictures in which conviviality is prominent, the steaming bowl of punch is on the table and wine and its effects are evident everywhere; and there are prints in which the mad race after wealth in the days of the South Sea Bubble is apparent.

There was a time when music as we appreciate it in its higher art, and in the trained voices of singers, was unknown. Dancers on the village green kept time to the scraping of the fiddler at the inn door, and the piping voices of singers of street ballads entertained those who with ready response doled out coppers or purchased sheets of words. These curious old printed ballads were generally illustrated by wood blocks often very crudely cut. They are interesting oddments in a collection of prints. On one rare sheet there is a wood-cut of a bellman in his quaint costume, ringing his bell in the fashion then prevalent, the bellman who did service in Holborn in the

days of yore. There are some collectors who have quite interesting albums of illustrated ballad sheets.

Even games die and their former popularity wanes and the places where they were once played are no longer used for the purposes of sport. It is seen in the outskirts of most old towns, and the games and sports like bear-baiting and cock-fighting, now extinct, have left their marks in the nomenclature of the streets and alleys and the signs of the inns where their former devotees resorted when the game was over. There is an old print representing the sport of pall mall, played by fashionable folk in the alley which afterwards became the thoroughfare now known by the name of the game—Pall Mall. London has changed since then, but most of the changes have been gradual and the different stages of their transition are recorded by old prints, for the streets of London and its most important buildings have always been interesting subjects for painter and engraver.

The memory of Hobson, the Cambridge carrier, who went to and from London is not likely to die out, for "Hobson's choice" is a familiar phrase; an excellent likeness of this ancient carrier and "transport worker," who died in 1648 was engraved by John Payne.

Pleasure in View Plates

Old prints remind us of the personalities of people of olden time, they also are very useful in showing us the contrast between the "then and now." They show us ancient bridges across streams and rivers, bridges suitable for the pack horse trains that carried goods over moor and fen and served the purpose of men a century or two ago, but which would be little use to-day. They also tell us of the primitive engineering schemes which have long

fallen into disuse and are superceded by the great feats of modern engineers. To architects old prints are invaluable, and although the architectural knowledge of the engravers in olden time might have been very slight they at any rate give a clue to the one time beauty of ancient buildings which have now fallen into decay, and many prints show the extent of ruins as they were seen by artists a century or so ago, before the modern builder used these ruins as quarries from which to extract materials for later dwellings.

The patron of art has always encouraged the artist who painted beautiful pictures and the engraver who has reproduced them. The preservation of so many old works, prints, engravings and fanciful pictures of olden time is due to the love of collecting and of preserving carefully interesting relics which was so strong in the past. In the days when so many of the prints now so valuable were being published there were men and women who delighted to look over the contents of portfolios and to linger among the treasures of the print shops, just as they do to-day. The methods of shopping were then somewhat different and lovers of art had possibly more time to spend over such purchases; of this, however, we are assured that the collector was then enthusiastic and picked up whenever possible gems whether then old or of more modern date; he preserved for us the little engravings of Bartolozzi and the colour prints after Cipriani.

There are old engravings extant which enable us to take a peep into the interior of old shops and in the illustration given in Figure 4 we have a fine reproduction of an interesting mezzotint, in which the collector of former days is seen in the act of acquiring those prints which are now of such value. It is a large and effective picture engraved for advertising purposes by Smart & Sunderland,

FIG. 4. AN OLD PRINT-SELLER'S SHOP

The original "Temple of Fancy" of S. & I. Fuller engraved by Smart & Sutherland, from a drawing by W. Derby

[See p. 10

FIG. 5. "TEMPLE OF FANCY"
Engraved by A. Cardon, after a drawing by E. Burney
A design used afterwards by artists' colourmen and print-sellers

[face p.

from a drawing by W. Derby, for S. & I. Fuller, of Rathbone Place, London. It gives the interior of a print shop and high class showroom where artists' colours, engravings and prints could be obtained. Hanging on the walls is a choice selection of works of art popular a century or more ago.

Among other departments Fullers' were then publishers of the " greatest variety of sporting prints." Their Temple of Fancy must have been a charming saloon and rendezvous of connoisseurs of art, and no doubt encouraged the collector of prints and a due appreciation of art. What would the value of the art treasures of that well stocked shop be to-day ? is a question we may well ask.

Figure 5 may be regarded as a sequel to the former picture, for it is a fanciful representation of the " Temple of Fancy," a most delightful piece of stipple engraving by A. Cardon, from a drawing by E. Burney. It is a fancy plate which was used by several sellers of artists' colours and adapted in the production of larger plates used for advertising purposes. In an old paint box brought from J. Fuller about the year 1835, there is a label in which the same plate was used, with the addition of the legend, in well engraved script, " J. Fuller, Temple of Fancy."

Thus the story might be told of many pleasing delights which can be drawn from a study of old prints and engravings. Some of course may say that it is better to study the actual paintings of artists who saw the scenes they depicted and could add such fine effects by pencil and brush without the restrictions which must be attached to the work of the engraver on copper and the cutter of wood blocks. The reply to this is, of course, that the paintings are for the few whereas the prints are for the many.

Except for those with cultivated taste and the inclinations of the collector prints fell into disrepute some

years ago when the market was flooded with common and vulgar prints and coloured engravings which fell so far short of the artistic productions of the great engravers of the eighteenth century. The difference between these works of true art and the miserable commercial products of a later time is now better understood, and the home connoisseur and the collector to-day take delight in the prints which from the wider and better appreciation are no longer cheap. As with all curios the value of such things has risen, but there are still many old beautiful prints to be had for small sums, and now and then real bargains are to be secured, especially when acquiring mixed parcels in the auction room.

CHAPTER II

PAINTERS

The value of style—Michael Angelo—Titian—Raphael—Holbein—Rubens—Vandyck—Lely—Lawrence—Gainsborough—Reynolds—Cipriani—Romney—Morland—Angelica Kauffman—Landseer

It is clear that the value of a print, judged from the standpoint of a collector of engravings without interest in the subject, lies in the beauty of the artistic rendering of the picture by the engraver. But, surely to appreciate its real worth the original conception of the master artist who by pen, pencil or brush depicted it must be taken in conjunction.

The collector of prints cannot fully recognise their value as portraits, as historical pictures or their general excellence as truly representing the ideals of the day in which they first originated, without some knowledge of the art and standing of the painter by whom they were first created.

The earlier paintings which must have influenced the artists of later ages were crude according to our ideas, and their study while inspiriting students to greater things would retard the progress of those who could not fully grasp the different conditions under which they were painted. The ideas of "picture makers" who painted glass windows, and frescoes on the walls of mediæval churches, did not represent the ideals of those who aimed

at more realistic results. Fifteenth and sixteenth century artists drew largely upon their imaginations for the details of their illustrations of scriptural subjects. It has been pointed out on several occasions that in many of the famous paintings of scriptural subjects done in Mediæval days the artists knew so little about the surroundings of the Jews in Palestine at the commencement of the Christian era that the setting they gave their pictures was often European rather than Eastern. The same may be said of many of the minor details of the pictures which were outrageous when judged from the standpoint of one who has travelled in the East, where customs change not, and where there may still be seen many things closely allied to the setting of a scene as depicted in the Bible.

The Value of Style

There is a real value in the proper appreciation of the style of the artist—it will be more convenient to use the designation painter, for most of the best engravings are taken from the works of old masters who painted in oils. The famous painters of olden time studied in many schools, they mostly sought wider knowledge than the limited fields of the countries in which they were born, and often after seeing for themselves the world's masterpieces settled in the country in which they found the more eager patrons. These painters gradually evolved styles of their own, although they saw earlier examples, and when several artists worked during the same period, having all visited the Italian and other Continental cities where the masterpieces of the great men who had lived before them were to be seen, these paintings seem to have impressed them differently and so they added their own

peculiar touches to their paintings, used their own special pigments and gave to the world styles which appear quite different when compared with those from which they had all undoubtedly received their first inspirations.

Some knowledge of the favoured style of the chief painters whose works have been much engraved is very useful, indeed needful in order that the work of an engraver can be appreciated and the subject—and to some extent the circumstances under which it was conceived—better realised.

It may be taken that although some engravers worked almost entirely for patrons or for publishers of prints of certain schools, or in accordance with well understood styles, most of the more advanced engravers sought to copy the paintings of those artists whose works were at the time they engraved best appreciated.

It is true that engravings differ in style and quality, even when they are the work of the same artist, and it may be that some were greater adepts at engravings after certain styles of painting than others. Some no doubt wished to present to their clients examples of many schools, although they might have had certain predilections for special work. Again, engravers, like other artists were reluctant to refuse commissions although the work might not be according to their style. All these things tend to account for the diversity of engraving in quality and in the varied methods adopted—mezzotint, stipple and line and their combinations.

In referring, briefly, to some of the best known artists whose works have been so many times engraved it will be more convenient to mention them according to the dates of their birth, although some started their professional careers at an early age, and others worked on for many years before their great skill was detected. The

remuneration of some of these artists sounds paltry to-day when compared with the prices paid for good examples of their work now.

Many of the painters of olden time executed many commissions, others undertook great masterpieces on which they spent years. Some began to paint portraits for which they received but small sums, and perhaps many of their earlier works were hurriedly done and of small intrinsic value. Others quickly gained fame and were early brought under the notice of kings and men of influence, and thus soon basked in the sunshine of royal favour.

Michael Angelo

It was during the last quarter of the fifteenth century that so many famous artists were born, and it was from the great masterpieces of those Italian painters that the best known portrait and scenic artists of later days derived their inspirations. First in order of birth was Michael Angelo who was born 1474, in the castle of Caprese. He was educated at Florence and early showed promise of great ability as a sculptor and painter. Among his early works prominence is given by connoisseurs to that of the Holy Family, a painting completed early in the sixteenth century. A few years later he undertook a series of cartoons for the ceiling of the Sistine chapel of the Vatican. He afterwards completed many wonderful works under several of the Popes, one of the most important of his paintings being the "Last Judgment," a picture of immense size and bold conception—a work occupying many years to complete. Many indeed were the paintings of religious subjects this great painter conceived and executed. In his day there were few earlier examples to copy; it was his great genius that enabled him to create

them and to give to the artists of the future a basis on which to build.

Titian

Titian was also of noble family. His professional career dates from early in the fifteenth century when he became a distinguished portrait painter, and in no less degree a distinguished scenic artist. One of his great works was a painting of the Battle of Cadore (his native town) fought between Venetians and Rome's Imperial Forces. He painted a portrait of Charles V in 1530, at Bologna, and a few years later that of Pope Paul III; afterwards he went to Spain, and for a time worked in that country. It is difficult to select for special mention even a few of his pictures, for he completed many masterpieces, among them his "Sleeping Venus," a picture at one time in the possession of Charles I of England. This great master of colour blending left many great works widely distributed in different countries. His pictures have been studied by many generations of artists, and although not of the schools of art most favoured to-day they remain great masterpieces of value to the painter and engraver, apart from their monetary value on account of their rarity.

Raphael

Raphael was born in 1483, at Urbino. He devoted his attention to the conception of scriptural subjects, and his pictures of the Holy Virgin and of the Crucifixion were great achievements. This distinguished artist who had then painted many remarkable pictures, including his "Marriage of the Virgin," went to Rome in 1508, and there took part in the decorations of the Vatican then in progress. The

success which attended Raphael's great efforts led to his engagement for many years in this work.

His efforts were not confined, however, to these great frescoes and canvasses, for numerous smaller pictures are met with in public galleries and in some private collections, although the authenticity of many attributed to him may be questioned. His early Italian masterpieces are however among the world's wonders and attract the attention of artists of every school.

Holbein

Hans Holbein, the son of a painter, was born in 1498. It is said that the first work he executed was a signboard over the door of a schoolmaster ; an ancient memorial of the painter's early efforts still extant. At Basle, Holbein found plenty of engagements, and began to work for the printers whose presses were then occupied with printing the ponderous tomes for which many illustrations were required. It was in 1521 that Hans Holbein was received by the Painters' Guild, of Ausburg, and from that time onwards he became famous. He visited England and was brought under the notice of Henry VIII and soon became a favourite at the English Court. Holbein painted the King and his courtiers, and many rare examples of his art still hang at Hampton Court and other royal palaces, and in national portrait galleries. His numerous pictures have frequently been engraved, especially the historical portraits for which he was so famous.

Holbein was not only a painter but a clever designer of metal wares. In *Silver : Pewter : Sheffield Plate* (a companion volume in the Home Connoisseur Series) it is stated that " even Holbein in his intervals of leisure when he was painting the portraits of famous men and women

designed beautiful silver cups and some jewellery ; these things fashioned according to his taste, harmonised with the then prevailing surroundings." His skill in detail and minute design enabled him to render his portraits doubly interesting by the lavish display of jewellery and other ornament with which he enriched his paintings.

Rubens

Peter Paul Rubens was born in 1577. The old Italian masters had passed away, their works had already become classic when Rubens completed his studies and in the year 1600 undertook his Italian tour. He soon came under the patronage of the Duke of Mantua and spent several years in his service. He painted many subjects and gained wide experience, and his fame spread. In 1620 we find Rubens decorating the Palace of the Luxembourg for Mary de Medicis of France. In 1628 he was in Spain and completed several wonderful scriptural pictures. Then Rubens came to England and was brought into close touch with Charles I—he was shortly afterwards engaged in painting the Banquetting Hall at Whitehall. His pictures have been the admiration of painters, engravers and artists ever since, and many have been inspired by his remarkable skill. Rubens, who died in England in 1640, was buried under the altar of a side chapel in St. James's Church, in London.

Vandyck

Vandyck—or to give him his full title, Sir Anthony Vandyck—not only painted portraits with marvellous skill but left behind him historical records on canvas of great national importance. Many of his pictures have

been engraved, and thus his reputation extends in a far wider circle than among those favoured ones who have time and opportunity to search the great galleries in London and elsewhere for genuine pictures of Vandyck. This famous artist was born at Antwerp in 1598, and in 1615, having shown evidence of the great skill he afterwards developed, was apprenticed to Rubens. No doubt his visit to Italy a few years later made him familiar with many of the more important Italian masterpieces. It was not until 1632 that Vandyck settled in England. He was then appointed painter to King Charles I and painted many royal portraits, but he does not seem to have prospered financially; his death occurred in 1641, at Blackfriars, and he was buried in St. Paul's Cathedral.

The very remarkable print showing the head of Oliver Cromwell upon the equestrian figure painted by Sir A. Vandyck, engraved by Pierre Lombart, is given in this chapter, see Figure 3. It is a fine example of the engraver's work.

Lely

Sir Peter Lely, one of the most celebrated portrait painters of the seventeenth century was born in 1617, in Westphalia. It was not until the death of Vandyck that he visited England, but he soon became known for the excellent likenesses he secured. One of his first important commissions was a portrait of Charles I; he afterwards painted Cromwell, and after the Restoration painted a portrait of Charles II. He painted many historical portraits, too, and in the National Portrait Gallery and elsewhere are to be seen many famous beauties of his day, painted in all their gorgeous and fashionable setting. The value of such paintings and of the engravings after them

are not only in their quality as portraits, but for their faithful representations of the costumes of that day.

Gainsborough

There are few painters whose landscapes and rustic pictures have been more frequently engraved than those of Thomas Gainsborough, R.A. This famous artist was born in 1727 at Sudbury. When only nineteen he married a lady with money and was thus early in life able to give his full attention to the pursuit of his favourite study. He produced many portraits and seems to have found that work fairly lucrative. It was, however, as a landscape painter that Gainsborough made his mark. He was one of the foundation members of the Royal Academy and a frequent exhibitor. All through his career he appears to have been influenced by his early surroundings amidst which he acquired his first lessons in landscape painting. The country scenes with which he was once so familiar would provide him with subjects for his great pictures, such for instance, "Gypsies Under an Oak," "A Man Ploughing," and the "Market Cart," all of which have frequently been engraved. It is not necessary to secure or to obtain access to the larger work of Gainsborough to realise the beauty of his rustic scenes. Artists of renown have revelled in the reproduction of these grand paintings, they have, too, found delight in engraving some of his lesser pictures. Take for instance "The Cottage Girl," a charming bit of country life, a typical child of the people, a picture so ably engraved by Charles Turner after a painting which was then in the possession of Lord Dunstanville, see Figure 2. Gainsborough who died in 1788 was interred in the burial ground of the church on Kew Green, and there his tomb bearing a very simple inscription may be seen.

Reynolds

Sir Joshua Reynolds, P.R.A., is perhaps the best known of portrait painters. Born in 1723, he commenced his studies as a painter, under Hudson, in 1741. Later, when he went to Italy, he closely observed the pictures painted by Raphael, Michael Angelo and Titian. A few years later we find Reynolds again in London and on the foundation of the Royal Academy he was elected its first president. One of our most noted portrait painters, creating a new and more natural style, instead of the stiff and ridiculously formal manner of posing for portraits which had so long prevailed he became popular.

Some think Reynolds' portraits were too fanciful, and his elaborate dresses and artistic backgrounds and surroundings too much in evidence according to modern taste, they were, however, in accord with the taste of his day.

Sir Joshua, who had attained such a high degree of fame died in 1792, and was buried in St. Paul's Cathedral. He had been a prolific painter, and although most of his pictures were commissioned in advance, he contrived like many other famous artists, to leave a large number of both finished and unfinished paintings behind him. What a fortune these would have been to-day !

Needless to say pictures and portraits by Sir Joshua Reynolds have been eagerly sought by engravers and many of those now hanging in private galleries and rarely, if ever, seen by common folk, are familiar in that they have been engraved, and reproduced from early prints, many times.

Cipriani

The name of John Baptist Cipriani, R.A., has been made very familiar to collectors of prints by the numerous

engravings by Bartolozzi and others who found in his work such suitable subjects for those charming studies which were so popular in the eighteenth century. The story of the life history of this marvellous painter has often been told. Born in Florence in 1727 he came of a Tuscan family and early showed an aptitude for the pencil and brush. He was fortunate in receiving instruction from an English artist. In 1750 he met Sir William Chambers, who was on a visit to Rome, and thus again came under English influence. He was induced to go to London a few years later and then came in contact with Bartolozzi with whom he became great friends, and by that happy coincidence the engraver met with one who could furnish him with just the pictures he wanted. He was wonderful with his pencil and excelled in his rendering of female beauty ; his early studies of classic art helped him considerably. Incidentally it may be mentioned that Cipriani although chiefly celebrated for his drawings sometimes painted in oils and did not always confine his efforts to pictures. His allegorical subjects were much admired and he was commissioned to paint the panels in the State Coach used by George III in 1762—the same old coach with which Londoners are familiar on State occasions. He was another of the founders of the Royal Academy.

Cipriani had a son who gained some little notoriety as a painter, but his style was different to that of his distinguished father.

Romney

It will be remembered that George Romney was born at Dalton, near Furness, in 1734, his father being a carpenter. The man who was destined to become such a famous artist, in his early youth practised carving little

figures in wood, thus gaining an intimate knowledge of perspective, preparing him for his greater and more important works. He then took to painting and received for his first order a commission to paint a signboard for the old post office at Kendal. He was fortunate in securing a prize offered by the Society of Arts for the best historical picture, the subject he chose being the death of General Wolff. Romney was in London for a short time, then studied in Paris, afterwards visiting Italy. Flaxman and Grinling Gibbons were among his friends, and from them he acquired some of the higher technique of art. Among some of his early famous pictures was the death of King Edmund ; but it was as a portrait painter that George Romney afterwards founded his great reputation. He painted Lady Hamilton many times, and many fair dames gave him sittings. Romney died and was buried at Dalton his native place. Many indeed have been the engravings and numerous reproductions in colour of his works.

Morland

Much reproduced pictures, too, are those painted by George Morland, the well-known eccentric animal painter who was born in 1763, and when only ten years old exhibited at the Royal Academy. George Morland, had inherited some of his talent from his father, H. R. Morland, a portrait painter, and also from his mother who was an exhibitor at the Academy. His brother was a dealer in pictures, and therefore he found the disposal of some of his earlier efforts easy. Unfortunately drink was Morland's failing, and that brought him into haunts which gave him the taste for some of the subjects chosen by him for his pictures.

George Morland seems to have been well trained by his father in his earlier days, but too rigorously kept in in check, for when he was old enough to take his affairs into his own hands he became a constant frequenter of the "Cheshire Cheese" in Fleet Street. However, he soon found his way into the country where he saw so many of the scenes which he depicted from time to time. He appears to have gone from bad to worse, getting into touch with unsuitable associates, and during his drunken bouts would paint pictures for the taverns he frequented, his ready pencil and brush bringing him in sufficient money to enable him to continue in his unfortunate habits. At one time, being deeply in debt, he wandered about unknown in different country places, painting pictures at fairs, and learning rural habits. So true to nature were his pictures that even in those days they sold for high prices; it is said that with but little exertion he could earn from fifty to sixty guineas a week, but notwithstanding that he was constantly in debt, and frequently in the King's Bench Prison. George Morland after a strange adventurous career died in 1804.

Morland's pictures have been engraved in line and stipple, and frequently in colours. His marriage with the sister of William Ward early brought him into touch with a master engraver in mezzotint, for Ward reproduced the works of his brother-in-law many times. J. R. Smith, whose prints in colours now command such big prices in the auction room, also engraved many of Morland's paintings.

Collectors of prints frequently overlook the artistic qualities of Henry Robert Morland, father of the famous George Morland. He was, however, a clever engraver, as well as a painter in oils and a resident in London at the time of his death in 1797.

Lawrence

Sir Thomas Lawrence, born in Bristol, became a student of the Royal Academy, of which he afterwards became president, in 1787, and soon produced many wonderfully life-like portraits, and when only twenty-three years of age was appointed portrait painter to the King. His commissions came thick and fast, not only in this country but from many parts of the Continent. His death took place in 1830.

A visit to the National Portrait Gallery gives some slight idea of the number of portraits Lawrence must have painted, of the high rank of his patrons, and of the esteem in which he was held—he filled the gap caused by the death of Sir Joshua Reynolds. We can well understand that with such material available engravers have so frequently essayed the reproduction of his pictures.

Angelica Kauffman

Angelica Kauffman, was the daughter of John Kauffman, who was a portrait painter and decorator living in a little village at the foot of a lofty mountain in Switzerland, and probably to the romantic surroundings in which her childhood was spent may be attributed the remarkable talent which Angelica Kauffman acquired. It is said that when she ought to have been playing with dolls Angelica spent her time in the open air with pencil and brush. Her first great effort, made when she was only eleven years of age, was painting the portrait of the Bishop of Como. Angelica Kauffman left her native land to visit England under the patronage and in the company of Lady Wentworth, the wife of the British Ambassador at Venice, under whose guidance she soon became a

renowned artist, and was quickly brought under the notice of both the King and Queen. She became a member of the Royal Academy, and many of her pictures are still to be seen in the National Gallery. There is a picture of herself in the National Portrait Gallery. The decorations in the Flower Room at Frogmore were painted by Angelica Kauffman for Queen Charlotte. Collectors of prints are mostly familiar with this famous artist through the charming engravings of Bartolozzi and a few other artists who made her works their chief delight.

The Landseers

The name of Sir Edwin Landseer is well known to all connoisseurs of pictures, especially his famous animal paintings, such for instance, " The Monarch of the Glen," " The Sanctuary," and some of those wonderful dogs he painted. As an engraver his brother Thomas Landseer, A.R.A., is better known, studying under B. R. Haydon. When fourteen years of age Thomas began to etch plates, copying pictures of his brother Edwin. One of his earlier efforts was the head of a tiger. Other important pictures were copied, and soon a long list including " The Alpine Mastiff " stood to his credit. " Odin," one of Sir Edwin's masterpieces, was engraved by his brother Thomas in 1839, a picture which has often been copied by students. Other engraved pictures of note were the " Stag at Bay " and " The Monarch of the Glen." Sir Edwin Landseer gave lessons in painting and etching to Queen Victoria and Prince Consort, and Thomas Landseer, the engraver, did what is called the " biting " in. Under his direction Queen Victoria etched several plates, as did also the Prince Consort, choosing for her subjects pictures by Sir Edwin. Thomas Landseer continued the work of

an engraver almost until his death, which occurred in 1880, the veteran engraver being eighty-five years of age.

* * * *

This chapter would hardly be complete without again emphasising the importance of the work of painters in the creation of good engravings. There are a few exceptions it is true, and in some rare instances an artist has possessed the qualifications of a painter and those of an engraver also. But the engraver who has essayed to engrave his own pictures and who has attempted to "improve" the picture or portrait of its originator has seldom been successful. The arts of wood block cutting and engraving on metal are distinct from that of a painter; the man who can handle brush and pencil is scarcely likely to operate the graving tool and the knife with equal success—the operations are entirely different.

The engraver therefore having made choice of a subject relies upon his imitative faculties rather than his creative in reproducing it, and the collector is wise in accepting his print when doubly signed by artist and engraver, each with reputations in their several spheres, rather than choosing a work for which the artist is responsible for both operations.

Engravers in the past, and publishers in the present, are indebted to the master painters of old for the excellent pictures they are enabled to give an admiring public in prints from well executed plates and blocks and reproductions by modern processes. The painter lives in the prints from his pictures which from time to time are reproduced by artists of equal ability in a different branch of the art.

CHAPTER III

ENGRAVERS

Subjects—Portraits—Historic—Landscape—Heraldic—Caricatures—Publishers' Engravings

As will be seen from the story of wood block engraving given in another chapter the illustrations by which early books were made attractive and pictorially embellished were cut in wood. It is true the engraving of metal was an art understood at a much earlier period, but until the printing press had been established many years, there had been no attempt to take impressions on paper from engraved plates.

When the possibilities of reproducing pictures, portraits, drawings and various objects by engraving them on metal—copper chiefly—were fully realised, many metal engravers and even those who had gained notoriety as painters essayed this work. Many painters gained considerable efficiency in the art, and artists in metal engraving set about designing the pictures they afterwards reproduced by the aid of the graver.

This chapter is intended to show the wide scope of the art as practised by engravers and to give collectors some little idea of the several aims kept in view by the workers. It also associates some of the best known artists with the several styles they favoured and the class of picture they endeavoured to reproduce.

In such work there was naturally not only great diversity of subject, but certain engravers were more successful in their rendering of pictures after the artists, whose works they chiefly engraved, than those with whose ideals they were less familiar.

Subjects

It is obvious that certain subjects would be favoured more than others. Just as it had been with painters in earlier days, the individuality of style practised by engravers was the outcome of their associations, of the patrons for whom they worked and the subjects upon which they were engaged. In the early days of the eighteenth century when copper plate engravers were beginning to engrave pictures, book illustrations, ornamental frontispieces and terminals, these workers were skilled in decorative scrolls and minute details of ornament.

In reference to the engraver's art in the days of Queen Anne, in *Silver : Pewter : Sheffield Plate*, the writer says : "In the earlier days of Queen Anne . . . the engraver was encouraged and right nobly responded to the call, chasing beautiful candlesticks, and ornamenting the more important table silver. Much of the details of the decoration was left to his fancy, but he was generally careful to fall in line with the accepted style of the period." It was thus that many engravers learned to formulate the styles of ornament they afterwards incorporated in the plates from which were printed so many beautiful pictures.

In a collection of prints there must of necessity be a diversity of subject, and we are inclined to ponder on the influences which induced certain engravers to undertake

what appear to many to be such unpromising models. It was the same with painters, their inspirations came to them often unawares, and perhaps the highly strung natures of many of the most skilful artists caused them to become very imaginative. Curious stories are told of some of the reasons why certain subjects were undertaken. Perhaps Richard Cosway, R.A., was of an impressionable nature, for when he had finished his beautiful picture of the Virgin Mary, he stated that in very truth the Holy Mother had appeared to him in a vision more than once—that, in fact she had given him a sitting !

Again, there are many subjects that appear to have always been uppermost in the minds of artists during certain periods, and as these impressions influenced the painters of pictures admired for the art they displayed they were much engraved.

In the Middle Ages when those early Italian masterpieces were being painted, and those immense canvases covered with scriptural and allegorical scenes, such subjects were prominent among connoisseurs of art, and patrons asked for them. Later the changes which were brought about on the Continent of Europe and in England influenced artists of every grade.

At one time painters chiefly painted beautiful women, and they were much engraved. Actors have attracted the attention of painters and engravers in all countries. Some of the most remarkable colour prints done in Old Japan were portraits of actors. In England Sir Joshua Reynolds painted David Garrick several times ; one very remarkable picture is emblematic of the profession, Garrick standing between two female figures, one on either side holding his hands, one representing Comedy and the other Tragedy, a remarkable picture which was engraved by E. Fisher. Pictures of Garrick were engraved

in many of the popular styles ; one of his portraits, in which he is represented as an auctioneer, was afterwards engraved in mezzotint. It was, however, in Shakesperian characters that he was chiefly depicted ; on one occasion as Richard III, engraved by J. Dickson, and on another as Hamlet, engraved by McArdell ; there is also an engraving by W. Hogarth in which Garrick is again shown as Richard III.

Gainsborough painted Garrick as an actor leaning against a pedestal on which was a bust of Shakespeare, that picture was engraved in mezzotint by Valentine Green.

Following in line with the popular taste of the days when the Prince Regent came to the throne as George IV, F. C. Lewis, who was both an artist and engraver, published in 1821, " Picturesque Scenery on the River Dart," followed a few years later by : " Scenery of the Tamer and Tavey " and " Scenery of the Dart." All these scenic views were engraved by him from his own sketches, and they help us to understand English river scenery of that period—some of which has since vastly altered. The opening out of watering places, railway and, later, motoring facilities have made great changes in rural districts. Some who pay greater regard to the comforts of town life consider such alterations as improvements while the lovers of rustic scenes and beautiful landscapes and charming woods and coombes running down to the sea in lovely Devon, regret the change and sigh for the natural beauty of those river places sketched and engraved by F. C. Lewis. There have indeed been many who have chosen rural scenes for their motive. Personal and especially early surroundings gave Gainsborough and other painters their motive for their great works. Another reason, that of opportunity, may be advanced for the

FIG. 6. PORTRAIT OF DR. SAMUEL JOHNSON

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FIG. 7. PORTRAIT OF HOGARTH

Engraved by S. Freeman, from a picture painted by Hogarth himself

[face p. 33

bent of the mind when choosing a subject. Charles Turner, A.R.A., was born at Woodstock, and by his mother's influence had access to the splendid pictures in the noted gallery at Blenheim. Turner worked in mezzotint, stipple, and line, and many of his most famous efforts were included in the book of sketches by J. M. W. Turner which was afterwards published. One of his most remarkable sets of engravings is that known as "The Rivers of England," where his ability as a landscape artist, and as a portrayer of rural scenery was very conspicuous. It may be mentioned that Turner also worked in aquatint engraving, and copied several of the more important pictures painted by Sir Thomas Lawrence, one of the most charming being a portrait of Miss Cholmondeley, after J. J. Hopper.

Portraits

As collectors are well aware many of the early engravers in mezzotint, line and stipple worked on portraits, and immense portfolios have been filled. A large proportion of these plates are of small value, especially the later ones; it is of course the beautiful early prints, the work of the best engravers taken from the life-like paintings of the old masters that are really valuable, and these, as stated elsewhere, differ much according to the state of the impression.

Portraits of early masters have been much copied. Sir Robert Strange, who at one time worked in Scotland, engraved a number of plates after the pictures of the early Italian school; he also engraved portraits after Vandyck. Strange, it will be remembered, was knighted by George III after engraving sketches of the three young children of the King who died in infancy.

In connection with the reproduction of portraits and historic scenes, there are some remarkable half-length prints, called by some "The Countesses," engraved after famous artists by Peter Lombart, a Huguenot refugee engraver who worked in England in the middle of the seventeenth century. The story of the romance of one of Lombart's engravings has frequently been told. He had engraved Charles I, on horseback, after a well known painting by Vandyck. Then when the Commonwealth was in the ascendant he effaced the portrait head of Charles, and substituted that of Cromwell, see Figure 3; then when the Restoration came he reinstated Charles I in the painting, truly a romance in art.

Men of note have been painted frequently, and much oftener engraved, among them not the least famous being that of George Washington, engraved by W. Nutter after a painting by G. Stuart. There is a famous painting representing Washington, in the background a typical negro, which was engraved in mezzotint by Valentine Green.

Portraits of actresses are among the best known subjects chosen by painters and engravers. John Jones engraved both mezzotint and dot plates, some of them heavy and dark; most of them from portraits painted by Romney, Reynolds, and other famous artists.

Francis Legat, a Scotchman, came to London in 1755 and successfully engraved many plates after paintings by famous artists; he was appointed engraver to the Prince of Wales in 1800. Portraits painted by G. H. Harlow, the portrait painter of St. James's Street, in 1787, were engraved in mezzotint by George Clint, A.R.A., who also engraved Harlow's picture, "The Trial of Queen Catherine."

Among the most famous actresses whose portraits have been engraved must be mentioned Nell Gwynne,

one of Charles II's favourites. Her portrait was painted many times by Sir Peter Lely by whom she was represented in various fanciful pictures ; at one time she was painted against a column, and holding in her arms a lamb, a picture afterwards engraved by J. McArdell. But Valentine Green and R. D. Blois engraved Nell Gwynne after other portraits of her by Sir Peter Lely.

Mrs. Siddons, in the character of Rosalind, painted by Hogarth, was afterwards engraved by J. Barlow.

There are indeed many early engravers who copied portraits by Sir Peter Lely and other painters of his time. Isaac Beckett was one of these ; he worked in mezzotint, and is said to have been one of the first to take up that method of engraving on copper.

Historic

In our National Galleries there are many fine pictures which keep in memory green great historic events. We have only to scan the descriptive catalogue of the National Gallery to realise how many great events have been pictured, with more or less truthfulness, by noted artists of old. When we look at the great cartoons by Raphael in South Kensington, or those magnificent historic pictures in tapestry at Hampton Court, we are inclined to think that the artists drew largely upon their imagination for the setting of their pictures and for the details they so carefully introduced. In a lesser degree the great historic pictures in our art galleries are scenic, based on tradition, with fanciful settings. Such frescoes and paintings in the Houses of Parliament, the Royal Exchange and other public buildings are more realistic, for every effort has been made to render them true to the periods they depicted. Again, those battle pictures representing conflict by land

and sea forces are of great historic value, for they show the changes which have taken place in army and navy, and in the methods of attack and defence. Some of these pictures, oftentimes engraved, will never be forgotten, and the artists and engravers who worked on them have lasting renown.

Another remarkable historical picture by West was "Oliver Cromwell Dissolving the Long Parliament," and yet another, "The Battle of the Boyne," both of them engraved by John Hall, an engraver working for Boydell.

Robert Hancock, who at one time did some excellent copper plates for Staffordshire potters gained some notoriety as a mezzotint engraver of portraits, chiefly after paintings by Sir Joshua Reynolds.

Landscape

Landscape pictures have always had great attractions, and when reproduced by skilled engravers have readily sold; they were often framed, and thus it is that so many of these interesting prints have been well preserved. Unfortunately many of the larger plates with wide margins have been cut down. We can readily conceive that those engravers, like painters in oil who were familiar with rustic scenes would naturally choose such pictures in preference to others the details of which were less familiar to them.

David Lucas, a famous engraver, chiefly devoting his attention to mezzotints, was fond of rural scenes, and engraved many of Constable's pictures. He was associated with the preparation of engravings of several sets of English scenery published in London early in the nineteenth century. The object of their publication, according to the preface to one of the volumes, was to increase the interest taken in English scenery, especially those rural

glades of the few forests left in this country at that time. Lucas was a clever artist and successful in reproducing his pictures in such a manner as to give them a realistic appearance, and by mezzotints to suggest the light and shade and even the colourings of those rare British landscapes so ably depicted by Constable. There have been several exhibitions of engravings by this artist, an excellent collection being on view some years ago at Mr. Stephen Gooden's galleries in Pall Mall. On that occasion quite a number of prints were sold, the proceeds being given to the Artists' Benevolent Fund.

There is great attractive power in the engravings of Joseph Clayton Bentley who executed many fine plates. He was born at Bradford in 1809, but worked from 1832 to 1851 in London. His efforts in the reproduction of landscapes were very successful. A fine example of Bentley's work executed for one of Fisher's publications is given in Fig. 42. It is after a painting entitled "The Wounded Stag," by Sir George Beaumont, truly a splendid picture, no doubt drawn from nature, many such scenes being familiar to the artist. The fine stream on the banks of which one would have expected to see the angler fishing for trout is the retreat of the wounded animal; the light and shade of the picture pay tribute to both artist and engraver, and the trees are in themselves a study. What a pity so much of the beauty of the engraving is lost in the process block we are perforce obliged to use in this reproduction!

Heraldic

There are many copper plate engravers who devoted most of their time to heraldic work. The work of these artists is more particularly mentioned in Chapter XX,

Bookplates. Such artists achieved marvellous results and their scrolls and pictorial heraldry were very beautiful.

Caricatures

The collection of engravings of a comic character is a separate cult, and is seldom influenced by the skill of the artist as a painter or engraver. The success of such work lies in the representation of historical or social characters in such a manner as to show their weaknesses or to hold them up to ridicule. Many of the pictures which come under the ken of such collectors are not altogether comic, indeed they are historically reminiscent.

Those who have placed on record the methods of trading in the past and the quaint and curious cries for which the traders of London have been famous provide collectors with charming sets of pictures, more pleasing to many than the crude and oftentimes coloured caricatures which were printed in such numbers towards the close of the eighteenth century.

The remarkable success of Francis Wheatley culminated with his set of "London Cries," the complete set of the original engravings realising more than two thousand guineas at the present time. Collectors should be warned against the numerous reproductions and modern copies of this famous set of thirteen prints in colours. Wheatley was the son of a London tailor, but by dint of hard work made a great name for himself, and was elected an Associate of the Royal Academy in 1790, a little later being made a full licentiate.

Among the noted engravers to whom caricature seemed to come as second nature, prominence must be given to Thomas Rowlandson, who worked towards the close of the eighteenth century. Many of his prints and series

of prints have become famous ; none more so than his eight " Cries of London " which were published by Ackermann in 1799. Rowlandson was also famous for his sporting prints, of which there are many. His drawings, especially his coloured pictures, have been engraved and printed by other artists, one of his best, perhaps, being the Vauxhall Gardens, a very interesting view. There is also a series of prints by the same engraver representing the different costumes of the Old London Volunteers.

Publishers' Engravers

Many engravers, some of whom have already been mentioned, worked chiefly for publishers and printsellers —sometimes completing series of prints for publication with some slight explanatory notes in book form. Others were chiefly engaged in illustrating books.

CHAPTER IV

ENGRAVERS (*continued*)

Hogarth—Bartolozzi—The Smith Family

THERE are at least two of the greatest engravers—Hogarth and Bartolozzi—perhaps equally famous in their widely different styles, who have left such distinctive marks behind them that they are rightly given prominent places among the profession. No general collection of prints would be complete or even representative without examples of these great masters. Specialists have revelled in their works—some finding pleasure in the plates engraved, in many cases designed too, by Hogarth, others with more refined and dainty taste while discarding Hogarth's prints as coarse, have found delight and charm in the beautiful engravings after Angelica Kauffman and others produced by Bartolozzi.

There are artists of many kinds bearing the name of Smith, and in that great family quite a number excelled as engravers. It has been thought convenient to group the "Smiths" in a general review of their work in this chapter.

HOGARTH

It is probable that there is no better known name among painters and engravers than that of William Hogarth, whose portrait is given in Figure 7. It is a fine

engraving by S. Freeman from a picture painted by Hogarth himself. The story of Hogarth's early life has often been told. He hailed from a village near Kendall, his grandfather being a small farmer. Richard Hogarth, the father of William, who was born in the parish of St. Bartholomew the Great, in London, in 1697, was a schoolmaster who had two daughters also, Mary and Anne, who in after years kept a "frock shop" and used as a trade advertisement a curious pictorial card which had been engraved by their brother. See Figure 8.

William Hogarth who was destined to achieve greater things than usually fall to the lot of an engraver of metal spent his early life as an apprentice to one Gamble, a silversmith. There he gained much practical knowledge of engraving upon metal and acquired considerable skill in that class of work; crests, coats of arms and lettering with much scroll work and adornment were deftly engraved. Young Hogarth, however, practised drawing, and became an artist of no mean repute; then his skill as an engraver served him well, for he engraved his pictures and obtained much book work. He seems to have studied life and drew much of his inspiration from scenes he actually saw. He soon became noted for his ability to draw lifelike portraits and to engrave true records of the characters he came in contact with. It is difficult now for students of Hogarth's pictures to understand their full meaning or to realise the scenes from which they were derived. We are apt to regard them as overdrawn and some of his subjects as even grotesque; we must, however, remember the times in which they were produced, and recollect that two centuries ago London life was not quite the same as to-day.

Hogarth strengthened his position as an artist by his marriage with the daughter of Sir James Thornhill in 1730.

It was then that the artist executed some of his noted pictures—since many times engraved.

Some of the bold groups of heads seen in the engravings of Hogarth tell forcibly of his great originality and of the subtle humour he could put into his work. One of these pictures is the "Consultation of Physicians" of which a striking facsimile is given in Hogarth's works published by Jones & Co. in 1833. What may be termed a companion picture, "The Lecture," which is said to heap ridicule upon the Universities, is also reproduced in that work. Then there is "The Chorus," which purports to be a rehearsal of the oratorio of *Judith*. Wonderful, indeed, are these figures, each of which might be a portrait drawn from real life, although perhaps in most cases caricatured.

Hogarth's portrait of Martin Folkes is interesting, giving the dress of the period and handing on to us a typical well informed student who devoted his spare time to the study of numismatics, and was rewarded by his fellow antiquarians who elected him president of the Society of Antiquaries in 1754.

Again Hogarth's engravings memorialise the common sports and recreations of his day, one very striking plate being an engraving of "The Cockpit"; the faces of that mixed crowd of onlookers being very realistic, full of intense excitement.

Among Hogarth's pictures engraved many times occasionally met with in books as wood block illustrations is the set known as "The Rake's Progress," showing so vividly the follies and weaknesses of human life, and those who give up their better selves to self indulgence. In some of these pictures, as in many others, there is a crowding of figures and an attempt to introduce too many characters, but it was his way, and his skill in grouping these

Mary & Ann Hogarth

from the old Frock shop the corner of the Long Walk facing the Cloysters, Removed to y^e^ Kings Arms joyning to y^e^ Little Britain - gate near Long Walk Sells y^e^ best & most Fashionable Ready Made Frocks, sutes of Fustian, Ticken & Holland, stript Dimmity & Flanel Waistcoats, blue & canvas Frocks & bluecoat Boys Dra^s^, Likewise Fustians, Tickens, Hollands, white stript Dimitys, white & stript Flanels in y^e^ piece,
by Wholesale or Retale, at Reasonable Rates.

FIG. 8. "FROCK SHOP" KEPT BY MARY AND ANN HOGARTH

A proof impression. An engraving by T. Cook, from a drawing by Hogarth

Published by Longman, Hurst & Rees, January, 1807

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FIG. 9. REGATTA BALL AT RANELAGH

Engraved by F. Bartolozzi, from a drawing by G. B. Cipriani

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sometimes ill-assorted people into his pictures was truly marvellous. "The Harlot's Progress" is a companion set showing the temptations and the by-paths leading to ruin. Such sets of engravings lead one on to the realisation of the mental capacity of the artist who could conceive such series of pictures—milestones in the high road of human depravity.

Hogarth had, however, some more pleasing sets to offer, yet depicting scenes in which humanity of all grades of society figure, such for instance the "Times of the Day"—"Morning," "Noon," "Evening" and "Night." This set engraved by W. H. Worthington was published by Jones & Co. of the Temple of the Muses, in 1833. In "Morning," the first of the series, the lady with her foot-boy on the way to morning service is conspicuous. Tom King's Coffee House is near by and there are typical street hawkers and others who filled the narrow streets of London in the eighteenth century. In "Noon" there is the "fop" and his lady, Hogarth's style, but not that of his extremes nor caricatures, the scene is just outside a French chapel, in Hog Lane, a neighbourhood in which there were then many French refugees. In his picture "Evening," engraved by F. F. Walker, the scene is shifted to a "country" lane near Sadler's Wells, and there are typical rustics and ladies, too, and the old tavern on the signboard of which is painted a portrait of Sir Hugh Myddelton.

There is always something very attractive about an old inn yard. People will travel many miles to gaze upon one of the very few galleried inns still remaining. Few pictures give a better idea of such a yard, and of the hurry and bustle on the occasion of an incoming stage coach or the departure of mails, as "The Country Inn Yard," by Hogarth, which was engraved by T. Englehart for

Hogarth's Works. In the background of the picture is a rustic procession dragging along a man dressed up as a child, holding a horn book and a rattle. This was one of the many frolics and rough jokes indulged in at election times, the masquerade being got up as a play upon the name name of Child, Lord Castlemain, then contesting a seat in Parliament for a portion of Essex.

There was a series of prints contrasting an industrious apprentice with one who idled away his master's time—one lived his career in idleness and came to ruin, and was hanged at Tyburn; the other, in the last print of the series, is shown driving in his coach as Lord Mayor of London. The scene so graphically engraved by F. F. Walker, represents a London street of olden time, and the signs and the houses; the people and the soldiery are unfamiliar—the old stage coach, however, has a semblance of the gilded coach of even later years which the street crowds of to-day greet with delight; and the Tudor dress of the Chief Magistrate of the first city of the Empire, the hat he wears and the sword he holds, with the resplendent mace behind him; are the connecting links between Hogarth's London and the City of to-day.

There were wars and rumours of wars in Hogarth's day, but times have changed and the prints from his etchings sold in London in 1756 convey to us a different meaning than that intended by the engraver, and by David Garrick who wrote the words upon them. The one represents the war-like preparations of France, and the other those of England secure in her watery boundaries. Quite lately such preparations have been made on a mighty scale by both these countries, but it has not been to grapple with another but to join hands in the world's conflict for right and justice against might and aggression.

In 1757 Hogarth was appointed King's Sergeant Painter, which appointment he held for several years at a salary of £10 per annum, payable quarterly! The painter of many pictures and an engraver of great skill, Hogarth died in 1764 and was interred in Chiswick churchyard.

Bartolozzi

Francesco Bartolozzi was born at Florence in 1727. He studied in Rome and became familiar with the paintings of the early masters and from them no doubt learned to render so correctly the beautiful pictures he engraved. One of his early commissions was given him by Dalton, the librarian of George III, to engrave a number of Italian drawings for the Royal Library. The successful rendering of these sketches led to an effort being made by his patrons to induce him to settle in England. He came to this country in 1764 when he was appointed "Engraver to the King." This fact is made clear by his use of the title on some of his plates.

Bartolozzi was a freemason, and one of his engravings was inscribed "Painted by Brother Stothard, R.A.; engraved by Brother Bartolozzi, R.A., Engraver to His Majesty," a print dedicated to the Grand Lodge of Freemasons.

Although at one time Bartolozzi worked in line, it is his stipple work which is so well known to collectors and which is so attractive. He was in close friendship with Cipriani and chose his paintings and drawings as well as those of Angelica Kauffmann to reproduce—they suited his style. The engraver's own skill as an artist prevented him from following the picture he copied too closely, thus it is that there is much originality in his work and in

many instances in detail better than the painting from which the engraving was taken. Both he and his friend Cipriani did their best to produce in their engravings the most beautiful types of English women. Their fanciful pictures were often in reality portraits of famous society women, and the prettiest girls, especially those whose features approached ideal classic beauty, were requisitioned as models.

In the preparation of those charming benefit tickets he engraved, Bartolozzi revelled in presenting his clients with representations of Greek divinities, thus in such little pictures are to be found figures with the attributes of Apollo, Mercury, Venus and Psyche. The muses are taught by Apollo, Venus is attended by cupids, and Love and Music are her attributes. Purely classic subjects were generally chosen for concert tickets, such as Orpheus and Eurydice, and the Judgment of Midas. One of Bartolozzi's commissions was a series of engravings of one hundred and fifty etchings taken from Guercino's drawings in the King's Library, the series in book form being published by Boydell. Bartolozzi's stipples, printed in colour, especial effect being secured by the charming tints chosen for the inks, show marvellous skill. As already mentioned this great artist excelled in the detail work of the pretty little scenic tickets for balls, invitations and even trade cards—little pictures which keep in memory green events which enlivened London society in those days. Some of these tickets too, were quite large, a notable example being an invitation card for a Regatta Ball at Ranelagh, in the design of which old Father Neptune figures in a water scene on the Thames (see Figure 9). Two other interesting examples of this kind of work are given; Figure 10, one of them, is a ticket for a concert given for the benefit of Mr. Savoia; it is printed in brown,

a delightful stipple showing the ability of both artists; as an engraving it is an excellent example of Bartolozzi's work. Figure 11, also after Cipriani, is printed in black, and from the design as well as from the inscription it is recognised as a ticket for a masquerade ball which was given May 18th, 1775—both engravings are pleasing souvenirs, and as such they have been preserved for nearly a century and a half.

Bartolozzi at one time kept a print shop in Great Tichfield Street; he then went to live in Warwick Street, Golden Square, afterwards removing to North End, Fulham. He was then at the height of his prosperity in this country, earning large sums of money for his plates, but he left England for Portugal in 1802 and there received the honour of knighthood. He died at Lisbon in 1815—the year of the Battle of Waterloo—and was buried in the church of St. Isobel.

Like many other great artists, Bartolozzi had a number of pupils, some of them ably assisting him in his work. Among these was one John Sherwin, born in humble circumstances. His natural ability was, fortunately for him, recognised, and he came under the notice of the celebrated engraver for whom he worked for three or four years. His reputation as an engraver was early admitted, and soon his skill as an artist secured for him admittance to the Royal Academy; his picture "Coriolanus taking leave of his Family" gained the gold medal of the Academy in 1772. His beautiful little engravings of paintings by Angelica Kauffman and others of her school are welcome additions in any portfolio of prints.

Henry Meyer, who was also a pupil of Bartolozzi worked in both mezzotint and dot or stipple. He was a member of the society of British Artists, and engraved several royal portraits, among them those of

"Princess Charlotte" and "Prince Leopold." Another important engraving by this artist was "Sir Roger de Coverley," after C. R. Leslie, R.A.

The Smith Family

As we might expect, there are on record several of the name of Smith who engraved in wood and copper. Their Christian names and signatures are a little confusing, and not always easy to distinguish. The best known is undoubtedly John Raphael Smith, the well-known mezzotint engraver, who came from Derby. His ability seems to have been inborn, for his surroundings were by no means encouraging to a young artist. He was apprenticed to a draper in his native town and afterwards went to London where for a time he worked at his trade, filling up his time in painting miniatures, executing some exquisite work; and then, it appears, he turned his attention to engraving on metal. In course of time he became famous as a mezzotint engraver, copying the old paintings of Raphael and Reynolds; his style changed, however, when he made the acquaintance of George Morland, for he soon became interested in copying the paintings of that erratic artist. Among some of the famous portrait pictures engraved by J. R. Smith were those of Lady Hamilton, and George IV as Prince of Wales, after a painting by Gainsborough.

A charming oval entitled "Rural Amusement" represents a lady dressed in fashionable attire, accompanied by her dog, in the midst of a well kept garden, watering her roses, near by a typical eighteenth century pedestal surmounted by a stone vase. Incidentally to those students of small details, the evolution in the watering pot appears to have been very slow, for although a century

and a half have passed the can shown might well represent a modern watering pot such as one buys to-day. J. R. Smith seems to have had commercial instincts as the outcome of his early training, for he published a number of his prints on his own account. He died in 1812 at Doncaster, where he had resided for several years.

There is another of the family of Smith, George Smith, who writers have distinguished as "Smith of Chichester," and he was born in that town in 1714. He spent much time among the rural surroundings of the place and became a painter of the scenes with which he was familiar. He was fond of ruins and old buildings, for he often introduced them in his paintings. In conjunction with his younger brother John, George Smith published a series of engravings after his own pictures, and very cleverly reproduced them with the graving tool. They were mostly in line, and well engraved, being full of detail. One of these prints reproduced in Figure 12 is signed and dated "Geo. and Jno. Smith, Chichester, 1767." being done by the two brothers. The make-up of the picture is typical of rural England in the middle of the eighteenth century. In the background is a ruined abbey, a high pitched bridge over a stream on which may be seen an old praying cross standing; there are black and white timber-framed houses and cottages in the foreground and the foliage on the trees is scanty—perhaps the picture from which the engraving was taken was painted in winter.

These Smiths, however, by no means exhaust the engravers of that name, for several others became noted for their works, and engravings bearing the name of "Smith" with different initials are met with, those mentioned, however, are the most noted, and their works most frequently seen.

CHAPTER V

PROCESSES AND METHODS

Wood blocks—Mezzotints—Stroke engravings—Stipple or dot—Aquatints—Etching—Colour Prints

In the several chapters in which the different styles of engraving are referred to at length, each separate process is mentioned. Here, however, as a guide to the collector wishful to ascertain at a glance the method by which any print he may have acquired has been produced, the various processes practised by artists are mentioned categorically. These outlines are not intended as even an abbreviated technical treatise on the craft of the engraver as practised by the professional artist, but merely as a guide to the amateur who judges by results rather than by the methods by which the varied effects have been produced. Some knowledge of the data on which the engraver bases his art, the metals and substances he uses and the processes by which he works is, however, essential in order that the finished print may be properly understood.

It is by the processes of the craft that a proper classification can be arrived at rather than by the result when casually observed. Wood was first used, and from wood blocks many fine prints have been produced. The engraver on copper who for a time seemed to supplant the wood block cutter also cut into his metal by an engraving tool. Book illustration was the main object

of the early artists, but the idea of a picture was not new for there were times when frescoes covered blank walls, then came the needleworkers with their beautiful tapestries, and afterwards the painters in oil. Cheaper pictures were demanded by those less wealthy, who also desired ornamentations, and thus the printers of blocks thought of the plan of taking prints from copper plates for decorative purposes.

The early engraver of prints was familiar with the art as practised by the silversmith, and it is said that the fact that some silversmiths were in the habit of taking trial impressions of their plates from time to time as the work progressed may have suggested the further development of the art for the production of illustrations and pictures for framing.

Before mentioning the actual methods, it may be pointed out that the "states" as already described in a previous chapter vary, and give somewhat a different appearance. When carefully examined, however, it soon becomes apparent whether the print has been engraved in line or the surface roughed by a tool producing a soft groundwork; whether the dot principle has been followed or acid used to eat away the surface of the plate or the lines incised, or whether a combination of these methods has been practised.

Wood Blocks

As it has already been stated, the earlier forms of illustration were almost entirely produced by wood blocks which were cut away until the picture inverted or reversed stood out clear, and then by manual rubbing a clear impression was taken on paper. Such blocks soon became worn, and had but a short life, as many of the later impressions

from worn blocks when compared with earlier impressions show.

Then came the process of cutting or incising into the wood, the inked in and cleaned blocks requiring greater pressure in order to obtain a good impression of the picture, which was, however, more effective and sharper.

After an interval, during which copper plates were chiefly used, there was a revival of wood block cutting, the greatest exponent of this improved work being Thomas Bewick, who taught many pupils and gave a new life to the art. Many books in the early days of the nineteenth century were thus illustrated.

There has also been a joint use of wood blocks and copper in some work, the outline being printed from a copper plate, and the lights and shadows put in from a wood block.

Mezzotints.

The plate engraved in mezzotint is recognised by the soft and velvety appearance which is secured by the use of a graver with a sharp toothed point giving the effect desired, which is somewhat barbed, some of the parts being scraped. For portraits this surface is the most suitable.

Stroke Engravings

Many of the earlier forms of copper plate engraving were effected by the use of a dry point tool, the lines being cut by a burin or graver. The effect is a series of lines, long or short, which look as if they had been drawn by a pencil. Some of these early prints, especially those with long strokes were copied by needle workers, who worked after the manner of "print-work."

Stipple or Dot

Under the general head of "stipple" many of the artists of the latter part of the eighteenth century worked, and produced those marvellous effects for which Bartolozzi was so famous. This engraving in dots was effected by a point graver on a waxed surface, the copper then being "bitten" in by acids. The engraver also used the different processes in combination, many of the best prints being both in line and dots, flesh tints are usually in the latter.

Aquatints

The outline of prints by the process known as aquatinting, etched, then, by a wash of aquafortis, bitten in.

Etching

Etching is done by the plate being first covered with a coating of varnish or other substance, readily cut through by a needle or point, the design thus traced being afterwards "bitten" in by aquafortis.

In all the above mentioned processes there are minor differences in the methods adopted by engravers, and the effect produced, although differing in result is similar, and enables the collector to classify his prints.

Colour Prints

The different processes by which colour prints are secured are given more fully in another chapter. Generally speaking all the prints can be coloured either

by hand or by process ; by the latter the colour must be put on by separate blocks or plates ; sometimes colour prints are partly printed in colours and then touched up by hand. In the beautiful stipple prints, the ink of different colours, sometimes several variations on one plate, was put on the plate by hand, the ink on the surface of the plate being then removed and the plate subjected to pressure to secure a clearer print.

The quality of the ink used in former days was excellent, and many fine impressions were taken, the earlier ones being noted for their sharpness, especially proofs and first impressions. When looking through an old volume of prints recently, it was found that the book, tightly packed in a bookcase for many years, had printed, as it were, prints from prints, indeed, each one protecting tissue paper bore a good impression of the corresponding print in a sepia tint—the ink having been faded by age. This is not a solitary instance, for many such impressions have been found bearing testimony to the quality of the ink then used, and the skill with which the printing from copper or steeled plates was effected.

CHAPTER VI

TERMS AND DESCRIPTIONS

Different methods—Woodcuts—Copper-plate engravings—The use of Stone—Key blocks—Professional terms—Distinguishing States—Papers and Inks—Plate marks and margins.

THE collector must, before he can fully enter into the "sport" of searching for old prints, and the delights of interviewing dealers and visiting other collectors, learn the terms in which his treasures are defined and the technicalities of professional description. Most of these terms are familiar to the artist, and their relative values understood. It was so in olden time when correct terms were used in underlines and descriptive matter, names and designations of their respective position as regards the picture and its reproduction were clearly stated by the engraver. It is so now by the dealer who appraises prints from a somewhat different standpoint from that of the original artist and printer; in some instances impressions without description considered of small value in the first instance are now the rarest varieties because of their scarcity and the clearness of their printing. Needless to say the sharper and more perfect impressions are the most valuable from an artist-collector's viewpoint, whether with or without "letters." These engraved descriptions, too, are valuable indications of the "state" of the print itself, for when taken from a much used plate they show indications of wear even more clearly than the print itself.

Needless to say, when there is an opportunity of comparing an early impression with that under examination minor fine touches are wanting in the later impressions. To properly understand and define the differences in these states the collector must be familiar with the terms and descriptions employed by connoisseurs and artists as well as the trade terms used by dealers in their catalogues. Much really useful information may be gathered from carefully reading through the descriptions given in the catalogues of the best informed dealers and of those sale catalogues compiled by experts employed by the leading art auctioneers in London galleries.

Different Methods

Processes of production are fully described in chapters dealing with the different styles of engraving and reproduction practised throughout the centuries during which the engraver has worked in wood and metal. It is, however, necessary for the proper understanding of terms and descriptions to briefly refer to them here.

The chief materials employed have been wood, metal and stone, their introduction being in the order given. These materials have been manipulated in several ways, at first by simply cutting away the surface of the wood upon which there were no lines of the picture drawn upon it, until a picture in relief was ready for the printer, who in his turn inked the raised surface and then produced a print by pressure, at first as did the Chinese, by rubbing the block hard with the hand or the arm and then by the more even pressure of weights, and eventually by a screw or lever press. Then came the intaglio wood blocks which gave an impression by inking the incised portions, and after cleaning the surface of the block and applying

pressure (greater pressure being needed than by the older process) producing on paper a print of the design drawn thereon.

The copper plate engraver whose art is described in another chapter did not supercede the worker in wood; he gave rather an impetus to the renewal of the cutting of printers' blocks from wood in the later years of the eighteenth century by Bewick and others. Stone was used in more recent times, but of the art of the lithographer the home connoisseur is referred to Chapter XII.

Wood-cuts

The printer of books refers commonly to "wood-cuts," using the term rather as indicative of the method by which he illustrates his book than of the engravings or prints he publishes. The wood block before the days of modern photographic reproduction by illustrating by "line blocks" so commonly used by printers to-day, was the ordinary form of inserting an illustration in the text of a book. Most of these are but book illustrations, but some of the best of them are worthy of a more important place in a collection than in a scrap book or book of cuttings. Age and scarcity, however, give a somewhat greater value to the book illustrations from wood blocks inserted in the earlier editions of rare volumes from the printing press in its infancy. We must remember that the earlier types were cut from wood, and the characters and symbols used by the Chinese centuries ago were so made; it seems very natural that the wood block cutter should soon be dissatisfied with the mere unadorned letters and symbols, and he soon began, although in a somewhat crude way to embellish the block of cut type by pictorial design. It was thus in the days when Continental printers set up a

printing press by which they could reproduce by mechanical duplication more than one copy of a book which could in earlier days only be copied by hand and illustrated by an artist. The wood blocks which were first used almost entirely for book illustrations were cut in picture form for separately issued prints, and thus we have the employment of the term wood-cuts and ts practical application.

Copper-Plate Engravings

The metal early chosen by engravers was copper, and it readily lent itself to the skill of the engraver on metal, who had first learned his art as an engraver of armorial bearings and fanciful decoration upon silver plate. In following the taste of the period the silversmiths of the eighteenth century wrought many wonderful picture scenes upon some of their silver wares, those of the more pictorial styles being after the Chinese taste, at one time so popular in this country. In those days the oil paintings which had been preserved so carefully in family portrait galleries were requisitioned, and thus many paintings by famous old masters were engraved and the prints sold to those who were unable to acquire oil paintings by master artists. Such copper plates were wonderfully effective copies, and by the different processes practised, among the chief of which were mezzotint, stipple and line and combinations of these styles they very faithfully represented the ideas of the original artists. In most cases they were " after " richly coloured pictures and portraits, and consequently methods were soon devised to further add to the beauty of the engraving by printing them in colours. Of the details of the methods employed by engravers who became renowned exponents of the art of mezzotinting and

engraving on copper in dot, stipple and line, and their minor variations, there is more in another chapter.

There is also another distinct art of the printer of pictures connected with engraving of metal plates by the use of aquafortis, the bases of the aquatint, a by no means expensive print, the best examples of which are eagerly sought by the collectors.

The Use of Stone

Differing from the various blocks and plates from which have been and are still made excellent pictures, are those so-called lithographs in the production of which sometimes several stones are employed. Stones have been used in conjunction with copper plates, the combination having been made use of by Baxter in the production of those beautiful colour prints made by his patent oil printing process which he so successfully practised in the middle of the nineteenth century.

Key Blocks

In printing, the term "key block" is used as expressing the master plate or block which gives the initial printing which is added to, coloured or completed by secondary plates or blocks. In making the curious old colour prints in Japan a key-block first outlined the picture; further blocks supplying the remainder of the print so laboriously worked in outline detail (see Chapter XXII for descriptions of the *modus operandi* of the Japanese artist who achieved such success in the eighteenth century). Baxter understood the value of a key-block too. To-day the modern engraver and printer of postage stamps uses a key-block from which the portrait of the King or the outer frame of

the stamp—uniform in several values—is first struck, subsequent printings completing the entire design.

Professional Terms

The most important descriptions leading to an understanding of the origin and approximate date of prints are those which may be designated " professional terms." They are the descriptions which have been used with slight variations for centuries by artists and engravers, and by painters and publishers. The inscriptions used by early printers and the engravers of blocks and plates include their own rightful designation as craftsmen in the production of the work of art. Sometimes the painter engraved his own picture, but the work was generally carried out by another artist, a specialist in the several forms of engraving and the different materials employed. The terms used were sometimes in full, and at others in abbreviated form. The work of the artist-painter is denoted by the term *pinxit*, which is literally " painted it." Then just as this follows the name of the painter, so the name of the artist who engraved the picture is followed by *sculpsit*, " engraved it." Again another Latin word, *delineavit*, or its abbreviation, denotes the man who " drew it," thus distinguishing between an engraving from a painting and one from a drawing. After the artist's name, the word *fecit*, " he made it " is usual.

The terms used by professional artists and engravers include those which apply to the processes by which the print was secured. These are sometimes directly or indirectly referred to in the descriptions and underlines on the plate, but generally there is little allusion to the process used in the production of the print. An expert will, of course, readily note the distinguishing marks, but

anyone unfamiliar with the methods fails to recognise these technical points. The art of the engraver was wrought by various tools, producing different effects.

Wood blocks have already been mentioned, and the different ways in which the picture grew under the able hand of the cutter are fully given in another chapter, so also are those arts which turned a sheet of copper plate into a beautiful picture plate from which impressions could be taken. As regards names, "mezzotint" or mezzo or middle tint is the name applied to that process which in contradistinction to the earlier and simpler line engraving, raised or roughed the surface of the plate on which a picture appeared in due time under the skilful manipulation of a clever engraver. The tool effecting this roughening is technically known as a "cradle," the surface thus raised retaining the ink, producing a soft velvety surface on the printed paper.

The beautiful "stipple" work of a little later date shows a surface covered with dots, the printing in black, sepia or colours from inks rubbed on the plate, the flat unstippled portions being left plain, giving a picture covered with tiny dots, a beautiful effect in the delicate work so ably rendered by Bartolozzi and others of his school.

The general term "line" is indiscriminately applied to those somewhat crude engravings which preceded the styles just referred to, and those results produced in line and cross-hatching in later years. In working on these more elaborate schemes gravers of different sizes and numerous dry point etchers were used. The cross-hatching, especially in conjunction with dots and pleasing stipple effects on the more delicate parts of the pedestal gives light and shade and a variety of results which the early line engravers were unable to achieve.

Distinguishing States

The terms applied to prints are helpful in that they supply the necessary clue to the state of the picture and that is, of course, of importance to the collector and to those who merely wish to learn something of the value of their possessions.

The first condition or state in which the plate leaves the hands of the engraver and passes for the moment into the hands of the printer for trial printings is of course the state in which the connoisseur recognises a print in its unfinished condition, and before any of the final additions have been made by which its origin or authenticity can be decided. A print in this condition is greatly valued by the connoisseur, not only on account of the sharpness of the impression but because of its rarity, for it may be assumed that in the first or earlier states comparatively few prints were struck off. These early proofs although they may not have been thought of much value in the earlier days of printing are now highly appreciated. The cult has developed so much so that when modern works of art are engraved or etchings produced in quantity for sale, a certain number, often limited, are printed before the completion of the plate and sold at a higher price accordingly. In this category of rarity in modern art productions, artists' signed proofs are favourites.

Artists' proofs are the first impressions, the earliest being in the nature of trial prints—it is such plates, if approved of, which are signed by the artist and engraver. The early proofs, commonly known as "proofs before letters" are followed next in order by the prints after the title has been engraved on the plate, and in most of the older plates, the name of the engraver, perhaps that of the artist whose work was copied, and in most cases the

name and address of the publisher who at one time had to add "published as the Act directs." It may also be noted that in many instances the description which was lengthy and very elaborate, accompanied frequently by a dedicatory notice, was also engraved on the plate under the picture—afterwards as in modern works printed under the plate. In some pictures, as in the best signed Baxter oil prints, the name of the printer appears on the picture itself. It will thus be seen that even in proofs and the earlier impressions there are quite a number of "states" each later printing giving a less clear impression. The collector of old prints gradually becomes aware of the variations in the quality of the work, and realises that in some of the later impressions from the same plate the sharpness has gone. This is especially noticeable in some types of prints from early wood blocks.

Papers and Inks

The paper on which an impression has been taken is some guide to the collector who can easily recognise modern machine-made paper which differs from the old hand-made papers used in former days. Unfortunately the forger is fully aware of this test and often uses old sheets of hand-made paper for his work—for this careful search is made. For small plates it is not very difficult to secure a few sheets suitable for the purpose, for they are found as fly leaves in many old and otherwise worthless printed works of the eighteenth century, such as are sold for a mere trifle in the auction rooms whenever an old library is dispersed. The inks used in olden time are not altogether of the same tints as those employed to-day, and it is well for the amateur to compare any doubtful impressions with genuine examples, even if they are prints

of small importance. This is especially important in the case of colour prints, or impressions in stipple and line printed and coloured.

Later impressions show a marked difference from early prints, and the loss of minor details and delicate touches when it is possible to compare the impressions—one early and the other late or even recent—taken in conjunction with the colour, helps the amateur to decide upon the value of his acquisition.

Plate Marks and Margins

The plate mark—that is the mark made by the plate or block which is usually larger than the actual surface engraved—is of some importance in assessing the value of a print. In the case of copper plates the mark is caused by the pressure of the press. Such a mark is seen in an impress from most intaglio plates, but of course in relief work no plate mark is visible. Wood cuts do not show any mark. In framing old prints years ago great carelessness was shown in cutting down the margins, and often when a larger plate than usual had been used such mutilation entirely removed all traces of the plate mark. Further it may be added this ruthless destruction was carried so far as to trim round the actual engraving even to the removal of the signature, letters and descriptive matter. Much value is also attached to the possession of a perfect print showing large margins, the edges of the hand-made paper being uncut. The present condition of the margin and lettering is of considerable value to the collector and although marks and discolouration which disfigure the margin can often be removed (see Chapter XXIX) the possession of really clean, although obviously genuine old prints with clear plate marks and full margins are desired.

FIG. 10. BENEFIT TICKET OF MR. SAVOIA

Engraved by F. Bartolozzi, from a drawing by G. B. Cipriani

FIG. 11. MASQUERADE TICKET, MAY 18, 1775

Engraved by F. Bartolozzi, from a drawing by G. B. Cipriani

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FIG. 12 LINE ENGRAVING
By "Geo. and Jno. Smith of Chichester, 1767"

FIG. 13. LAMBETH PALACE
Engraved by Hollar, 1617

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From the foregoing descriptions of the terms used by printers, and of the conditions under which old prints are found it will be seen by the amateur that there is a vast difference in the collectable prints offered for sale by dealers. It shows too, that when a mixed parcel of prints has been purchased that the contents should be submitted to a most careful examination. The genuineness of the prints having been decided by examination of the paper, the condition and general appearance, the names of the engravers may be scrutinised—thus many a gem by Bartolozzi and others who usually appended their signatures have been unexpectedly found.

The prints which have an unfinished look about them may be proofs before letters, often enough the small engravings kept by artists and printers have been proofs, and not a few of them have come into collectors' hands when the oddments of an old print shop have been turned out and sold.

To be able to distinguish between the several styles, to note the different states and conditions, and to train the eye to the full appreciation of quality is a beginning which will have a marked effect upon the collection one day to be formed.

CHAPTER VII

WOOD BLOCKS

Chinese Blocks—Playing Cards—Bibles—Early English illustrations—Old Ballads—Provincial Printing Presses—Bewick's revival of wood block cutting—The process

As already pointed out, illustrations from wood blocks were the earliest form of reproductions. Until the discovery and practical use of this way of multiplying illustrations was known, pictures, ornamental letters, borders and other fanciful adornment of books was done by hand. Just as in ancient times the artist used brush and pencil without guide to help him in reproducing the same design or form of adornment in completing any scheme of decoration, so the illustrator of a book traced and filled in the ornamentation of his parchment scroll after the engrosser had done his part. When the printing press was an accomplished fact and printing from wooden type was rendered possible, outlines in wood were used, and afterwards completed by hand. The discoveries made on the Continent were probably independent of any knowledge of the use of wood blocks for illustrations—possibly even pictures—and at a much earlier period by the Chinese. The greatest interest in this country attaches to the early book illustrations used in England after Caxton had set up his first press in Westminster, and the knowledge of the art had spread to the provinces.

It is well known that although wood blocks had held their own for centuries, when engravers on metal turned their attention to the production of copper plates upon which they had cut pictures for reproduction, the use of wood blocks fell into disrepute, for it is evident in the light of the advance made in more recent years that the wood block cutters of the sixteenth and seventeenth centuries had not advanced in the technique of their art. There was a general stagnation in the craft of cutting pictures on wood until that great revival when Bewick and others in the eighteenth century showed the possibilities of producing books on which were minute details of pictorial display and delicate tints of shade and bright sunshine. This art advanced, and during the greater part of the nineteenth century wood blocks were used for book illustration, although most of the prints for framing were from copper or steeled plates.

Chinese Blocks

To find the earliest use of wood blocks we must probe into the annals of China with its ancient civilisation and art. As far back as the sixth century it is claimed that this wonderful nation possessed pictures taken from wood blocks.

The art of wood block cutting probably spread into Europe from China, although it is difficult, and really of no material value, to trace its progress from the Far East. In another chapter we deal with the remarkable colour prints produced from wood blocks lately coming from Japan which have created so much interest among European collectors. The art may have been received from the Chinese, for the earlier efforts of this enterprising people are similar to the old Chinese wood cuts, but artists in

Japan quickly made use of rich colours and marked out a school of their own in printing books and pictures.

Playing Cards

In order of practical use of wood blocks, their employment in the production of playing cards follows before printing presses were set up. Illustrated cards, curious pictures too, were printed from different blocks for the card players who practised the game in the East long before it made its way into Europe. Collectors of old playing cards find a deep interest in securing packs, or even odd cards, which were made in those early times in the East.

It was in Spain that card playing was first introduced into Europe in the fourteenth century, its introduction being attributable to travelling gypsy tribes or Moors. The popularity of the game spread, until it reached England in the reign of Henry VIII; there are on record several purchases of packs of cards for the royal household during his reign, and the nobility gradually accepted the innovation and some became enthusiastic players.

When Charles I came to the throne, card playing had become general in this country, and German and French printers were busy supplying the cards, for most of the Continental cards were at that time made in those countries. English printers, however, soon saw possibilities in the business; indeed it quickly became an almost distinct craft, embracing designers, block cutters and printers. The Company of the Mystery of Makers of Playing Cards was instituted in England in 1629. The craft gained great repute for their varied pictorial efforts and for some years were very prosperous. Referring

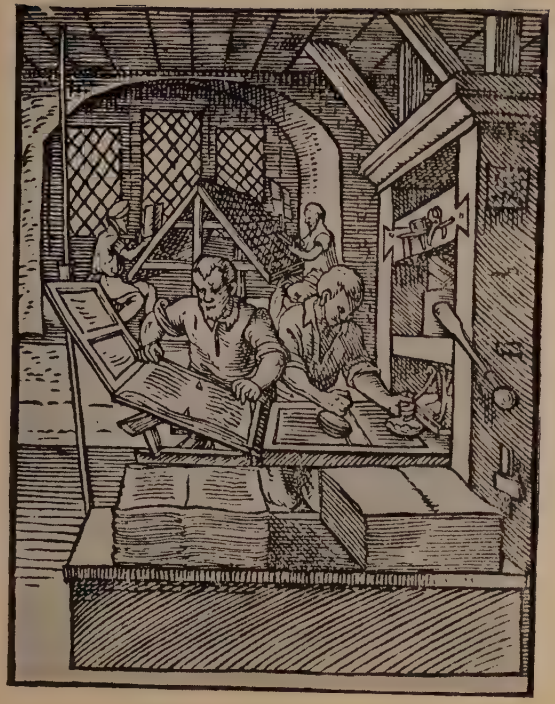

FIG. 14. "THE PRINTER"

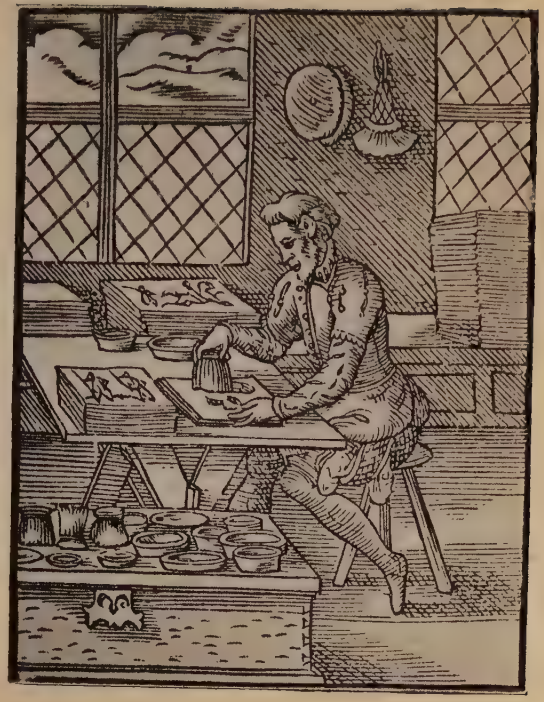

FIG. 15. "THE PRINT COLOURER"

16th Century Woodcuts
In the Victoria and Albert Museum

Litee p. 68

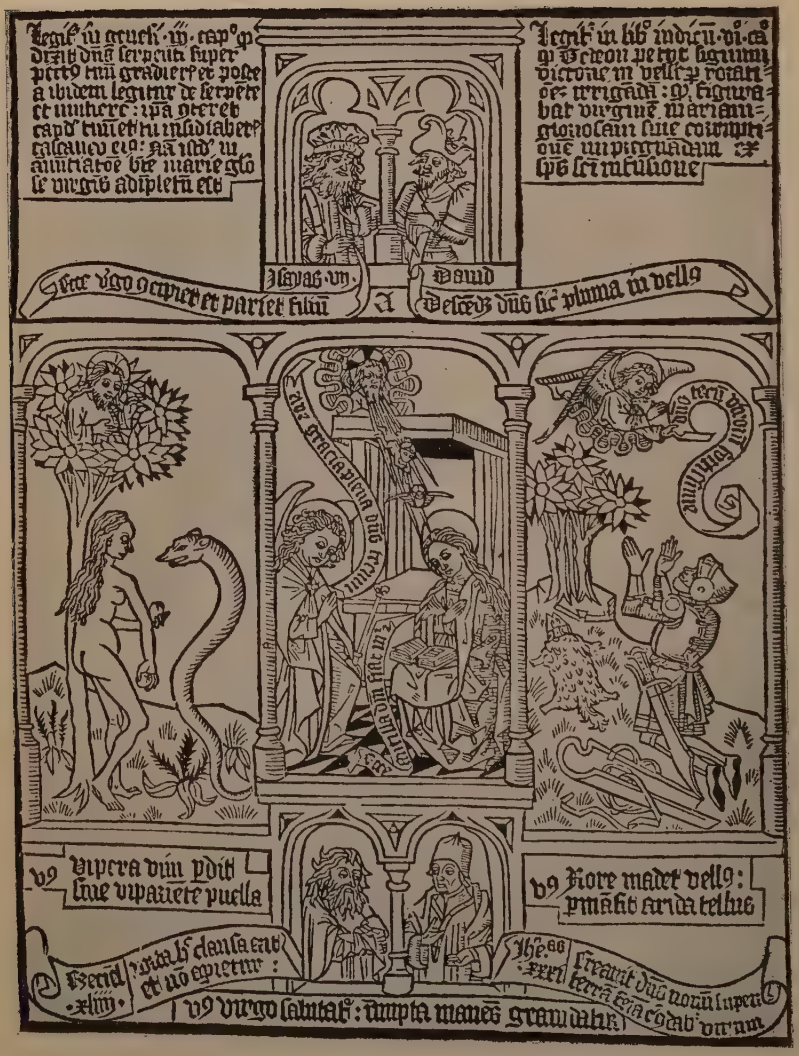

FIG. 16. A PAGE FROM THE *BIBLIA PAUPERIUM*

In the Victoria and Albert Museum

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to the game, the well-known Sam Pepys in his Diary, under date 1666, mentions the regular use of cards as an occupation on Sunday afternoons in the King's Palace and in Society.

Needless to say the earlier packs of cards, Continental and English, are now rare, and their possession is treasured. Those who have examined the earlier packs are aware that the emblems and pictures have several times been changed. On the old cards there are suits representing hearts, bells, acorns, and leaves, and the knight takes his place between the King and the knave, instead of the Queen which was substituted later.

Bibles

It is readily understood that when Continental printers first set up their simple presses by which they were to give to the world a less expensive book than had hitherto been possible, they would choose the Bible, as the one volume on which to first try their skill. The Mazarin Bible, printed about 1450, is said to have been the first book printed from movable type—bundles of type cut in wood—tied together. The capitals were large and imposing, and closely imitated the script letters then used —illustrations in picture form were to follow, but here we have the beginning of wood block cutting for the printing press.

Tyndal's New Testament was not printed until 1536, but it was " made in England," and of that edition only two copies are known, one of them can appropriately be seen in the library of St. Paul's Cathedral.

Of the wood block illustrations in these very early Bibles, it is not necessary to say much. The pictures, crudely drawn, give a very erroneous idea of the stories

of Biblical history. No doubt it is to these badly drawn and wrongly and ignorantly conceived ideas of those early artists that so many mistakes in belief and misunderstanding of the teachings of historical stories and earlier traditions have crept in. In early days religious books were printed in great numbers, proportionately, and they were illustrated and embellished, keeping wood block cutters busy.

Collectors of old Bibles do not always secure them on account of the wood block pictures, so quaint and curious. They often look rather to the misprints and other features by which so many of the earlier Bibles, especially those of the seventeenth century, are identified. Some of these, no doubt, are known to most readers, a few of them certainly are curious in their mistakes, and also in the quaint rendering of the translators. For instance there is the Treacle Bible, more correctly described as the Bishop's Bible, which was printed in 1568, gaining its name from the phrase in Jeremiah viii. which reads: "There is no tryacle in Gilead." Then there is the so-called Wicked Bible of 1631, where in the seventh Commandment the word "not" is left out. The Placemakers' Bible, reads "Blessed are the '*placemakers*,'" instead of "peacemakers." The Bible of 1717, known as the Vinegar Bible, reads "Vinegar" instead of "Vineyard" in the twentieth chapter of St. Luke. In many editions there are printers' errors and numerous misprints of minor importance, but of interest to the curious who also find pleasure in comparing the rendering of the same subject in picture form by different artists. A general collector of a few of the best known scriptural subjects often illustrated, would reveal "the unreliability of illustration" in Bibles and early illustrated historical books.

Early English Illustrations

It is quite natural that English collectors of early prints and book illustrations should favour those emanating from printing presses in this country. The best known of all presses is that set up at Westminster by Caxton. Yet, although he was familiar with the work of Continental printers who had introduced picture blocks, he was unable to use any in the first issue of the *Canterbury Tales*, although in a later edition some really well cut blocks were used. The *Game of Chesse* is one of the most famous early illustrated books, and very curious and yet forcible pictures they were.

Pynson, another notable fifteenth century printer, used some good wood-cuts.

In the early days of the sixteenth century quite a number of English illustrated volumes appeared. All these are, of course, very valuable, and although reprints and books on early printing with reproductions of these old wood blocks are available, it is not often that genuine prints of that period are found in any collection. The collector of old books is familiar with the scheme which in those early volumes followed the hand illustrations of a still earlier day. The illustrations were quaint enough, but the borders around some of the pages were not only stiff and formal, but grotesque in their detailed ornament. An important feature in these old books is the very general illustration of the frontispiece and title page ; there is also a free use of printers' marks, many of which were really decorative, and at times quite pictorial. Mention is made by several writers in old books of the curious picture blocks in the *Grete Herbal* of 1516. Such pictures in early printed books encouraged the making of crude prints and colouring them with equally bad taste, a custom

which has continued to the present day, although as time rolled by and the art of the printer has improved, the quality of the workmanship and of the drawing has improved also.

Prints and books are secondary to the kind of pictures the reader collects, and we must not dwell further on book illustrations, as such; although it is in these ancient books that the examples of printing from wood blocks are to be found, and the source from which so many of the older examples in carefully preserved portfolios of ancient prints have been derived. It may be well to remark that it is sometimes a little confusing to discover these early wood-cuts, identical in every way, coming from different sources. It was undoubtedly the custom of printers to use the same illustration in several books, at times applying them to illustrate a subject quite at variance to the original purpose; there are also instances in which blocks have been altered to serve another purpose, even in the same volume.

In early books an important feature in the picture blocks used is that curious development of the single initial or capital letter until from its outline evolved a grotesque figure or a charming scene. Real gems of miniature are seen in the hand illumination of the ancient books entirely wrought by hand; but the large and ungainly initials rendered attractive by picture or figure work cut on a wood block are the special ornament of printers, especially of those who worked in the fifteenth century.

Books of Hours, the compendiums of the later years of the fifteenth century and the beginning of the sixteenth century, were varied. These now highly treasured relics of former days, contained a calendar, and may thus be

regarded as the forerunners of the modern almanac and encyclopædic book of handy reference.

In connection with these rare books, the early use of certain features, most of them drawn from habits formed by the still earlier scribes, should be noted, for many of them form the material for specialistic collecting connected with prints and engravings.

There is the early use of the colophon which so often terminates with a curious print. This paragraph at the end of the book is a sort of summing up of the aims and purport of the book. Nowadays some of the matter it contained is found on the title page of the book, or in the more modern "foreword."

Old Ballads

Collectors of old illustrated ballads, songs and broadsides collect them either on account of the interest they possess as folk lore as set forth in the songs, and illustrated so forcibly, if crudely, by the wood blocks with which they are headed, or solely for the picture blocks. These curious sheets were popular at country fairs and on market days. These were the work of local printers who were neither particular in the spelling of the ballads nor in the manner of printing them.

Such illustrated leaflets are met with among collections of old literature gathered from most English counties; they come from Scotland and from Ireland too. In Dublin there were several printers famous for their ballads, one of these a printer of the name of P. Brereton had his printing press in Exchange Street, Dublin.

Most of the ballads he printed and sold were well illustrated with clever wood cuts, crude, bold and clear. On one of his ballads, entitled "A New Song on Lucky

Elopement," there are two figures, a maiden and her favoured swain, in costume typical of the eighteenth century, the first line of the poem running :—

"I am a young fellow that ran out of my land and means."

A typical Irish agitator illustrates a poem "On the Rights of Man," and a well cut block on which is an ass laden with corn illustrates lines written on "The Barley Corn." A Bishop with mitre and crook heads "An Elegy on the Death of Bishop McCabe," the poem to be sung to the tune of *Exile of Erin*. The last wood block of Brereton's poems to which attention may be called typifies the "Grief of a Poor Wanderer on Parting from his Native Land," and his wail begins :

"Oh, Erin, my country, though thousands did leave thee."

There have been several books of old ballads published, but as the illustrations when given, are reproductions, they have no interest to the collectors of prints, the genuine impressions being only met with as illustrations of the original editions of the ballad sheets.

Old chap books and children's school books of the eighteenth century are often fully illustrated with quaint prints from wood blocks.

Some of the wood blocks used as attractive head lines by printers of advertising bills were well cut, and although the art of wood block cutting was in a state of decline in the earlier years of the eighteenth century some of the blocks used for the purposes named were strong and very effective. There was a particularly striking block of an old stage coach drawn by six horses and outriders used on the bill announcing the advent of the Birmingham Stage Coach which conveyed passengers from that town to

London in two days and a half. This coach began to run May 24th, 1731, and "Set out from the Swan-Inn in Birmingham every Monday at Six in the morning, through *Warwick*, *Banbury* and *Alesbury*, to the *Red Lion Inn* in *Aldersgate Street London* every Wednesday morning." The charge for a single journey was twenty shillings, which does not appear excessive when we consider that it only carried eight passengers, took two and a half days on the road, requiring two men and six horses. The roads were bad and the dangers of highwaymen considerable, but the contract, the owners of the coach affirmed, would be "Performed (if God Permits.)"

Provincial Printing Presses

Many of the provincial towns are famous for their early printing presses, and some of them were able to secure the services of clever artists who illustrated their books and especially their broadsides, street ballad songs and other leaflets which they usually headed by wood blocks. One old printer, John Baskerville, of Birmingham, commenced to illustrate books, although his first occupation had been that of a japanner. He set up a carriage, on each of the panels being a distinct picture, thus as it were advertising his trade. Birmingham has always been a place where special attention has been given to art and illustration; indeed, it was there that printing upon metal became an important method of decorating much of the japanned ware produced in the town. The Birmingham Art Gallery contains a very fine collection of early manuscripts and prints, including a representative collection of prints relating to the County of Warwick.

Bewick's Revival of Wood Block Cutting.

Thomas Bewick has attained considerable notoriety in that he practically revived the then almost decayed art of wood block cutting. Born in the middle of the seventeenth century, he was apprenticed to Mr. Beilby, a Newcastle engraver. Eventually he came to London, finding employment as a wood engraver, but he soon afterwards returned to Newcastle, and there it was that he carried out most of his important works. His name is associated with a number of drawings of animals and birds which he so faithfully represented upon wood blocks, his most important work in that direction being the blocks for "*A History of British Birds*," published in 1791. He also spent the greater part of six years in the production of wood blocks for an edition of Æsop's "*Fables*." There are also extant quite a number of beautiful little prints by Bewick, little landscapes, some used as illustrations, others incorporated in book-plates. His brother, John, too, was a wood engraver, producing many important series, among which were two hundred illustrations for "*The Progress of Man in Society*." Thomas Bewick had a son, Robert, who also acquired some proficiency in wood block engraving.

Thomas Bewick had plenty of work and seems to have employed quite a number of men as pupils, and then as assistants, some of them attaining considerable skill under his tuition. One of his most apt pupils was Richard Austen, who cut some beautiful vignettes and eventually became an exhibitor at the Royal Academy. Another pupil was Mark Lambert who worked at Newcastle for many years. His name is frequently found on the pretty scenic pictorial book-plates (*ex libris*) and tail pieces of the first half of the nineteenth century.

FIG. 17. A 17TH CENTURY LINE ENGRAVING

(French School)

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FIG. 18. "TOOTEHILL FIELDS," by Hollar

FIG. 19. BUCKINGHAM PALACE, by Taylor

FIG. 20. WOODBLOCK HEADING OF "*OWEN'S WEEKLY CHRONICLE OR UNIVERSAL JOURNAL*," *1759*

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Henry Harvey was apprenticed to Thomas Bewick when only fourteen years of age, and early gained some skill as an engraver of wood blocks. He became a designer too, and many of the blocks he engraved were from his own drawings. His later years were chiefly devoted to designing rather than engraving.

The Process

To again refer to the process by which wood block cutters operated, it may be stated to be the simplest of all engraving methods, although the cutter of wood blocks very naturally was very particular in the choice and quality of the piece of wood he selected for his more important works. In early days the wood carefully cut away from the drawing upon the block left the picture in relief standing clear and ready to be inked, and then by pressure, at first manual, applied, giving an impression on paper.

The engraver soon learned to incise the picture and thus leave a block less liable to injury and more serviceable. He afterwards learned the art of securing effect and shade by using light and heavy incisions. The block on which the picture had been drawn was then capable of being amplified and rendered a thing of beauty in the hands of a skilful cutter.

Some very early wood-cuts are to be seen at the Victoria and Albert Museum, South Kensington, and at the British Museum. Figure 14 illustrates "The Printer," a wood-cut from the 1568 edition of H. Schipperus' work, "*Deomnibus illiberolibus sive mechanicis artibus*," and indicates the old method of printing as it was practised in the sixteenth century. Another appropriate wood block print shown in Figure 15 is entitled "The Print Colourer,"

also a sixteenth century print, both being in the Museum collections.

There are, however, still earlier examples of wood block cutting in the old books in the national collections. By the courtesy of the South Kensington authorities we are able to reproduce one of the pictorial pages from the *Biblia Pauperum* (The Poor Man's Bible), published in the fifteenth century, a typical example of the wood block cutting of that period. See Figure 16.

In Figure 17 is shown an engraving of the French school in the seventeenth century. The wood block in Figure 18 is a print by Hollar, an early view of "Tootehill Fields." Figure 19 is of quite another type being an engraving of "The Queen's Palace." There are many such engravings extant, as for instance a view of London, showing old London Bridge, sailing ships on the Thames, and St. Paul's Cathedral in the background. Again, Figure 19 shows a similar crude work of some artist in wood-cuts. It is interesting, as it gives us a view of the old British Museum, the second palace of the Montagues, with its dormer windows, and almost foreign appearance. It was the style then in vogue, but this building was designed by a French architect, M. Pougey, of Marseilles.

In Figure 20 is shown the wood-cut illustration typical of so many of the headings on early newspapers. It is taken from the issue of "*Owen's Weekly Chronicle*" for April 28th, 1759. Travelling by land and sea are shown in their several forms at that time when news travelled slowly; in the centre is the entrance to St. James's Palace. On the first page of this "*Chronicle*" are the week's notes of the "History of Europe," and almost the first paragraph reads, "There is nothing new from the army of the King of Prussia, His Majesty has the principal inhabitants of

FIG. 21. "LONDON FROM GREENWICH"
Engraved by Charles Turner; drawn and etched by J. M. W. Turner, R.A
In the Victoria and Albert Museum

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FIG. 22. "A STORM AT SEA"
Engraved by Charles Turner; drawn and etched by J. M. W. Turner, R.A.

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that part of Silesia which lies on the right of the Oder to retire into the strong towns with the best of their effects that they may not be plundered by any incursions from the wild troops among the Russians." That was in 1759—and in the twentieth century we have heard much about the German armies and the inhabitants of Silesia. This publication was printed at the sign of "Homers Head," at Temple Bar.

CHAPTER VIII

MEZZOTINTS

Portraits in Mezzotints—Historical and other Pictures—Characteristic Features—The Process

ENGRAVERS of copper plates working in the mezzotint style and producing varied effects, according to their ability or by the manner they used the tools by which the work was accomplished, are many in number. Early in the eighteenth century this process was practised, but it was not until the middle, and indeed latter part of the century, that the best results were achieved. It was then that the most noted engravers worked, and at that time they had every assistance from painters whose pictures they reproduced.

PORTRAITS IN MEZZOTINT

The most effective engravings are those delightful portraits of celebrated men and women who had been painted by the best known artists of earlier days, and also of living persons whose portraits were so frequently engraved in mezzotint almost immediately after they had been painted. The engravers who worked in this fashion were many, and quite a number of them varied their style, sometimes working in mezzotint (middle tint) at others introducing stipple effects in combination. Some artists

when working in mezzotint preserved the style in its purity, although they might at times engrave in dot or stipple to give the better effect to portraits and portions of pictures. Most of the engravers of portraits very effectually added the pictorial setting which so many of the later masters of portrait painting introduced.

William Dickinson, who copied so many portraits of Sir Joshua Reynolds was famous for his portraits of society women. One very fine example of his work is a pictorial portrait of Mrs. Pelham, in which she is represented in the act of feeding chickens.

Valentine Green who reproduced so many fine portraits after Rubens, Vandyck, Romney and others, was an excellent exponent of mezzotint, and some of his plates are cleverly worked so as to produce effects in light and shade by which it is possible to surmise the colouring of the original paintings. This famous artist began to use this style about 1765, when he removed from Worcester to London. Green also produced some remarkable historical plates from pictures by Benjamin West. He was an associate engraver of the Royal Academy, and engraver to the King (George III).

Many mezzotints have been published showing the different types of English beauty, taken from paintings of well-known artists, especially such portrait painters as Sir Peter Lely. A very interesting set of engravings, fifty-eight in number, was published many years ago by Messrs. Colnaghi & Co., of Pall Mall, thirty-three of the set being engraved by James Watson, and twenty-five by Thomas Watson, both remarkably clever mezzotint engravers. These two artists worked in London about 1775, and engraved numerous pictures by Sir Joshua Reynolds, Romney and Van Dyck.

Historical and Other Pictures

By line, mezzotint, and other processes views of England as it was in the eighteenth century have been preserved, and by engravings by leading artists these views although crude when judged by the standards of modern pictorial art, are extremely interesting, and are popular in all collections.

Several engravers devoted their entire attention to view plates, among them Samuel Ireland, who engraved in mezzotint several series of views after his own drawings, the best known being "Picturesque Views on the River Thames."

Among other mezzotint engravers may be mentioned William Oakley Burgess who engraved portraits after Sir Thomas Laurence, among them that of the Duke of Wellington; and another artist, William Burgess, who engraved some interesting prints of churches in Lincolnshire and other eastern counties.

Characteristic Features

Of course, the distinctive characteristic of mezzotint work is its peculiar ground work, covered over with tiny spots roughed up from the copper, producing the middle (*mezzo*) tints (*tinto*). The burr on the surface of the copper plate is produced by what is called a "cradle," the light and shade being effected by scraping and burnishing.

The old mezzotinters were expert handlers of the simple tool. As in every use of old time hand methods the artist who to-day essays to produce similar effects does so with the aid of much better apparatus, and if he has not all the benefits of automatic machines, he at any rate has the advantages of more skilled tool-makers and some

mechanical assistance. The tedious preparation by the old process only paved the way for the actual drawing, and thus the engraver's artistic merits in the completion of the plate from which mezzotints are printed in inks of different qualities, and the method of employing them, produced different effects even when the same ink had been used. Most collectors give preference to deep brown-black impressions, clearly worked ; some again like the brown tint only.

The Process

The artist in mezzotint has several curious instruments —and the old artist-engravers special tools of their own— the principal appliance, however, being his rocker or cradle which was a steel tool with minute little teeth. The name seems to have originated more in the mode of its application than in the instrument with which the operation is performed, for it is the " rocking " of the tool by which the mezzotinting is accomplished and the small marks upon the plate caused. Little by little by careful applications many times, in several directions, the surface of the copper receives the roughing which when inked gives that beautiful soft velvety appearance.

The depth of light and shade produced by mezzotinting, and by stipple for the flesh tints, is seen in a very striking manner in an engraving entitled " A Man's Head," by J. Rogers, after a painting in the National Gallery by Sir Joshua Reynolds.

It is taken in profile, and is said to be a portrait of a mendicant Sir Joshua met accidentally in the street. The subject has been described as that of a grey, gaunt, grizzle-headed and Romanesque type of man.

CHAPTER IX

STIPPLES

Development apparent—Subjects—The Process—A few examples

THERE is an almost magic sound in the word "stipple"; it means much to the collector of prints, for it brings to mind immediately the beauty of the charming prints of Bartolozzi and others who so effectively rendered the pictures drawn by Angelica Kauffman and others.

It is difficult to disassociate stipples in black ink from those beautiful colour prints which many look upon as a separate subject for collection; there is something very charming in these delicate tints. Some contend that mezzotint gives the more faithful portraiture, but delicate flesh tints produced by stipple engraving are, in the opinion of most collectors, the more delightful.

In examining a portfolio of prints in which there are examples of stipples, and of stipple engraving used in conjunction with mezzotint and line, it is apparent that the full use of stipple was a matter of development, introducing it first in the more delicate flesh tints, and afterwards using it for the whole picture. The effect of stipple is, perhaps, seen at its best in several colours, although those engravings printed in black-brown, sepia or red produce pictures possessing a charm it is scarcely possible to find in any line engraving.

FIG. 23. A SHIPWRECKED SAILOR BOY"
Engraved by D. Orme, after a painting by W. R. Bigg

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FIG. 24. "THE EDUCATION OF BACCHUS"

FIG. 25. "AN OFFERING TO CERES"

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Development Apparent

The progress made by some artists is apparent in their later works, and also as they gradually changed their mode of working from line to stipple. Some engravers were better able to adapt themselves to newer processes than others, many prints show, however, that the lighter touch required for stipple work, was only obtained by much practice. Many of the earlier stipples indicate more familiarity with strong line engraving, especially in their rendering of the framework which so often surrounded the line portraits, in the flesh tints and minor details of which stipple was introduced.

The art of stippling was thus acquired by practice, often later in life, for few received their elementary education as engravers in stipple alone ; even Bartolozzi worked in other styles in his earlier days.

From a perusal of the previous chapters it will be seen that most of the noted engravers worked in various styles, and perhaps used them, or introduced several styles, according to the pictures on which they were working.

Subjects

It is difficult to define any special group of subjects as being the class preferred by engravers in stipple, although many have chosen as their favourite the celebrated beauties of the eighteenth century. One of these often repeated, is Miss Elizabeth Farren, who was born in 1739, the daughter of a surgeon in Cork. She became one of the most distinguished actresses of her day, making her first appearance at the Haymarket in "She Stoops to Conquer." This celebrated actress, whose portraits are seen in so many collections of old

engravings, was a favourite of Queen Caroline, and was numbered among the Court beauties of the day, eventually marrying the Earl of Derby. Her famous portrait was painted by Sir Thomas Lawrence, and engraved by Bartolozzi.

Francesco Bartolozzi, whose career is sketched in another chapter, excelled in stipple engraving, although he had been an expert in line ; many of his earlier plates were " helped " by the addition of dot and line, but his most charming engravings were in stipple only. Truly the effect of his delicate touch is almost amazing when under a lens we trace the perfection of each tiny dot raised by a graver with the sharp point bent downwards dug into the metal by a master hand. The soft and delicately painted pictures of Angelica Kauffman have been reproduced in stipple, oftentimes in colour, by the equally delicate touches of the expert stippler.

Very many engravers copied Morland's works, among them being both William and James Ward, Morland's brothers-in-law. Morland's pictures were engraved in line and in stipple, some afterwards coloured, others printed in colours. Many of the engravers succeeded in rendering Morland's pictures very effectively. The genuine early prints fetch high prices to-day, indeed there seems to be a remarkable fascination about Morland prints, in many cases more than is merited, for oil paintings by this artist, differ in quality, and some of them are difficult to reproduce with good results in line or stipple.

The Process

The way in which the engraver of stipple worked, differed from any other process then in practice. In its perfection it evolved from the experimental stage, and

was disassociated from the combined use of line and dots, or mezzotint and stipple.

The engraver who practised pure stipple engraving relied upon dots of different sizes varying in their proximity to one another for effect. By this means he secured light and shade and depth of colour. The " dots " were made with steel points which to the naked eye seem at times to touch one another, although so accurate was the work of an experienced engraver that when examined under a lens it is found that there is no over-running.

Stipples were printed in brown-black, browns and reds, and they were also produced in many shades and tints by rubbing the colours in upon the plates—a slow but effective process. When this was done the polished surface of the copper plate was cleaned off (just the opposite way with a mezzotinted plate). Then, when printed, the dots in colour alone showed in relief upon the white or tinted ground of the paper ; sometimes a few of the parts are found to be painted afterwards by hand.

A Few Examples

It is difficult to select examples of stipple work for special mention, because there are so many to be seen in art galleries, and in every print shop " stipples " are to be purchased. Some famous pictures which have been engraved in stipple have already been mentioned in earlier chapters. Many of the subjects chosen by the engravers for special treatment are very striking and cannot be passed by without a second glance. To many, those printed in colours merit the greater attention, but some of these when printed in brown-black or rich red-brown are equally as delightful. Take as an instance an engraving by W. Ward, after a painting by F. Wheatley, designated ;

" The Disaster " ; there is a remarkable attraction about the startled and horrified looks on the faces of a lady and her daughter when they discover that their favourite bird has fallen a prey to the feline instincts of another house favourite—it is a striking print.

Quite another type of engraving is that of D. Orme, after a painting by W. R. Bigg, entitled " A Shipwrecked Sailor Boy," a print published by Walker & Brackenbury, of No. 7, Cornhill. There may be seen a shipwrecked lad telling his story to a sympathetic cottager. It was one of those pictures that " appealed " to the taste of the public then. It is a somewhat large engraving typical of the combined use of dot and line after the manner of many published towards the close of the eighteenth century—printed in black and afterwards coloured. (See Figure 23.)

Another very charming picture, a combination of stipple with a slight use of line engraving, illustrated in Figure 36, is a fine example of stipple printed in several colours and is fully described in Chapter XIV, Colour Prints. It is one of the gems of old colour work, suitably mounted to correspond with its ovate form.

Figure 37, also a stipple is printed in colour, some portions being afterwards painted by hand. Its somewhat fanciful title " Protection " is taken from the dog introduced in the picture by Sir Joshua Reynolds, the painter from whose picture it was engraved by T. Osborne.

The two stipples shown in Figures 26 and 27 are typical of subjects treated during the closing years of the eighteenth century by the Brothers Facius, who came to London in 1766, and worked on until the end of the century, engraving many pleasing subjects after Sir Joshua Reynolds and others. There is a companion picture to Figure 26 entitled " Hebe," after a painting by William Hamilton.

FIGS. 26 and 27. PAIR OF OVAL STIPPLES
Engraved by the Brothers Facius

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FIG. 28. "MELANCHOLY"

An engraving by Albrecht Dürer, dated 1514

In the Victoria and Albert Museum

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There were many very fine stipples engraved a few years later than the period just described. Indeed, during the early years of the nineteenth century many noted engravers followed closely the teaching of Bartolozzi and his school. The charming classic illustrations in Figures 24 and 25 form part of a series of pleasing engravings published by B. B. Evans in the "*Poultry*," London, January 1st, 1801. One of these (see Figure 24) represents the "Education of Bacchus," from a panel painted by W. Hamilton, engraved in stipple by W. Nutter. The companion print, also from a painting by W. Hamilton, entitled "An Offering to Ceres," was engraved by J. Ogborn. (See Figure 25.)

CHAPTER X

LINE ENGRAVING

Early Prints—The Decadence of line—Gallery prints—Some line engravings—Etching—Old Maps

In this chapter the remarks upon engraving refer principally to engravings upon metal. As it has already been explained, in the early days of book printing, and at a period which ante-dated the production of books by mechanical means, blocks of wood were cut, giving impressions by rubbing, and later by applying pressure, so that the picture the artist had engraved on the wood could in an inverted manner be transferred from the wood block, duly inked, to the paper or other material. The special method of preparing wood blocks and engraving them with pictures and other designs is referred to at greater length in Chapter VI.

Line Engraving Explained

Line engravings on metal are those with which the collector is more familiar, readily distinguishing such impressions from those which have been struck from wood blocks, which, it may be remarked, have been used concurrently with engravings from metal plates for book illustrations from the time they were first used and of course were used at an earlier date than metal as explained in Chapter XVI.

The simple definition of line engraving conveys very little to the collector, either of the style of the work carried out by the artist, or of the variety of line engravings which are collectable. As in all other branches of art the early line engraver began in a very simple way, and as time went on and different materials were brought into use, proficiency in the art was gradually acquired. Various styles were practised, and the effect of engraving with bold strokes and with fine, almost invisible, lines, was tested and tried until engravers gradually acquired proficiency in the several styles they attempted, and in course of time founded, as it were, schools of engraving and well defined methods of producing pictures after great artists, so that collectors can now group their engravings under well-known classification.

Early in the seventeenth century engravers on silver and other metals who had acquired the ready use of graving tools for the decoration of plate, began to engrave designs and pictures in an inverted form so that they might be transmitted from the metal to paper, sometimes in black at others in coloured inks, and from small beginnings there grew up a great craft and an important business in publishing these works of art which were then as now so welcome in decorating the home.

The great difference in the effects produced by line engravers working during the same periods is very noticeable ; indeed the collector soon discovers that quality of work is no sure guide to any one period. There are, too, different schools of engraving operating according to the manner preferred in the respective countries where they were in vogue. Some followed the styles they found so well represented in the paintings and frescoes, with which they were familiar in churches and baronial halls to which they had access, others endeavoured to work

more independently and to engrave in line, varying according to their own ideas of how best to put on paper a picture which would represent scenes with which they were familiar.

The clever artist who sketched views of English country scenery tried as nearly as possible when engraving plates after his own pictures to reproduce with the graving tool the same lines he had drawn with his pencil or brush. The etcher in similar manner used much finer strokes and relied less on the strength of his lines; he cut wonderfully fine incisions which would give delicate lines on the prints corresponding with the fine pencilling or pen work of his picture drawn so cleverly by hand. The man steeped in ecclesiasticism had no mind for free landscape drawing, he loved to engrave in line the brasses on tombs to represent on metal coloured glass windows, and the carved wood or stone with which mediæval artists had enriched the cathedrals and abbeys in this country and on the Continent.

We must approach prints from line drawings from quite a different viewpoint from that from which we admire those delightful stipples of Bartolozzi, and the reproductions of those delicate fanciful portraits and allegorical pictures, paintings and drawings by Cipriani and Angelica Kauffman.

Then again, the collector who specialises and admires line engravings—on wood and copper—has a wide field in which to collect, and embraces the greatest variety of styles and periods, for line engravings are found in the earliest printed books and in the most modern publications. The art from the beginning is exemplified by the work of artists in every civilised country and men operating under varied conditions, filled with sympathies as diversified, and trained in every school of engraving.

There is one other important viewpoint which should not be overlooked, and that is that the cleverest highly trained and experienced engravers have been employed in producing prints in line, whereas line engraving is, probably, the branch of the craft mostly practised by amateurs; it has been the groundwork too, of all engraver's efforts—men who have, perhaps, excelled in other branches of the art after practising for a few years the cutting of line blocks and coppers.

What to the trained eye may possess many faults sometimes appears good to the amateur, as an instance there is an engraving of the seventeenth century, probably French, shown in Figure 17, which a museum expert declares to be the work of an amateur, yet the general effect is good, although the details are weak and show signs of inexperience.

The illustrations in line throughout this work are of various schools and periods, and the quality of the engraving not always that which the artistic trained eye of to-day could possibly admire, they are, however, representative in their several ways, and tell of the changes which have taken place in the character of engraving and in the skill with which the artist is able to-day, and has been, in certain periods, when art of its special kind was at its best, to wield the graving tool or the knife with conspicuous success.

Early Prints

There are quite a number of very early engravings collectable, but the "home connoisseur" rarely finds anything of real value or special interest among the oddments he possesses, unless he is fortunate in having some of the prints which an old time collector or an

admirer of art has put away with things to be treasured. In bound books which he has inherited he may find really good engravings, interesting, too, in that they illustrate the subject matter in these works better than any amount of written description.

The true collector will naturally search among the sellers' shops for fine examples, and when he comes across prints by a master hand will at once realise what a difference there was in the quality of the work done at an early time when experts and beginners were working side by side. Figure 28 is an early sixteenth century print by Albrecht Durer (1471-1528) entitled "Melancholy," from the collection at South Kensington.

Of quite a different type and style is the old line engraving shown in Figure 29. In the foreground is the Tower of London, revealing a trial within the White Tower. It represents the Duke of Orleans, then a prisoner in the Tower, sending despatches to his friends abroad. It was published 23rd April, 1803, being taken from a Royal M.S. of the period of Richard II.

In the background of the picture may be seen some of the most notable churches and palaces of that early time, and Old London Bridge. It illustrates what we have already said about the want of perspective and the crude ideas the artists of old had of building up a scenic picture. This want of perspective tells sadly against the success of seventeenth century prints, when compared with some of the beautiful plates of the present time. Portraits, frontispieces, and book ornaments, were engraved on copper as early as 1590, one of the most proficient engravers of this kind being William Rogers who worked in line. Then again there were William Hole and John Payne, seventeenth century line engravers. But these early efforts of the best men of the seventeenth century seem

to have been brought to a close early in the eighteenth century when there was a noted decline in the art of line engraving.

In Figure 18 there is an excellent example of early line illustration—one of those curious line drawings which give us some little idea of the outskirts of what are now our more populous cities. It represents Westminster in its rustic solitude. In the foreground are the Tootehill Fields (the location of which is denoted by Tothill Fields to-day—but alas! fields no longer) where residents of Westminster resorted for an airing. "St. Peter in Westminster" is seen as it was before the towers at the west front had been added to the old abbey. Old St. Paul's in far away London may be descried. Great indeed the changes, since that little picture was drawn!

The palace of the Archbishop of Canterbury, then commonly known as "Lambeth House," is seen in a line engraving by Hollar dated 1617: it is a good example of that early period. The Archbishop is seen to the right of the picture proceeding from the main entrance, attended by pages and his retinue, about to embark in his barge on the River. There are many such early engravings giving us illustrations of London buildings as they then appeared, and reminding us, too, of the pomp and ceremony with which men in high positions were attended. See Figure 13.

Figure 30 is an exceptionally good line engraving, with stipple used for the face and neck, a portrait of Dr. Andrew Coltree Ducarel, F.S.A. It appeared as the frontispiece of a series of "Letters on Anglo-Gallic or Norman and Aquitain coins of the Kings of England," of which the learned numismatist was the author. The book was printed for him and "sold by E. Withers at the 'Seven Stars' between *Temple Gates* and *Fleet Street*"

and by "J. Scott, at the 'Black Swan' in *Pater-noster-row.*" It was engraved by Fra Perry in 1756 after a painting by A. Soldi. In this work on coins are many fine engravings of medals. This plate was undoubtedly exceptionally good, for the quality of engraving in line had then began to deteriorate and many of the prints then engraved were inferior to the earlier examples, that is those of the seventeenth century.

The Decadence of Line

There is no doubt a gap in line engraving, notably during the first half of the eighteenth century when few engravers of note did any work of special merit. They kept up book illustrations of a very ordinary kind, but few of these prints are worthy of a place in a collector's portfolio. Indeed should any desire to secure examples of this period such prints can be obtained for quite trifling sums. This is especially true of pictorial efforts, for it is true there were a number of engravers who followed the art based on the engraving practised by silversmiths with very great success in the eighteenth century, some of them being noted engravers of heraldic bookplates, and decorative borders for book ornamentation.

Towards the middle of the century however, several engravers began to show greater skill in depicting scenic views. Take Figure 13 as an instance, a good example of line engraving of that period, the work of "Geo. and Jno. Smith, of Chichester, 1767." This view of an old ruined church, river and rustic scenery is a print showing long lines, a style of engraving much favoured then, and at a little later date copied in needlework in silks, the style being denoted as "print work." A similar engraving

made about the same period, much copied by needle-workers, represented Tintern Abbey. When architects spent so much time in their Italian tours and made so many sketches of Eastern ruins, we can well understand how it was that engravers followed the popular style. There are many architectural prints with ruined walls and temples and sometimes modern looking churches introduced in the background. As the century wore on, however, there was a great revival, and many engravers whose names are familiar to collectors began to practice fine line work, and in many instances to use it in connection with stipple.

Gallery Prints

There are many fine engravings after the great pictures in National and other art galleries which were engraved on copper towards the end of the eighteenth century and later. Most of these are too large for an ordinary room, according to modern taste; they are, however, suitable for halls and landings, while there are a variety of subjects of large size suitable for the immense portfolios collectors formerly chose for their treasures. The most favoured of "gallery prints" are historic pictures of which there are many. In the early years of the nineteenth century a number of pictures in the National Gallery were engraved—some were large plates for framing, others published in book form. "The Death of the Earl of Chatham," by J. S. Copley, was engraved for a series of pictures in the gallery by F. F. Walker, and published at the "Temple of the Muses, in Finsbury Square." It was in April, 1778, that the Earl, after speaking in the House of Lords, fell back on his seat and expired. In that picture are many excellent portraits of

the leading statesmen of his day. At that time the policy, since found so wrong, which led to the Declaration of the Independence of the American States, was attacked. The remarkable painting from which the engraving was taken was presented to the nation by the then Earl of Liverpool.

By the courtesy of the authorities of the South Kensington Museum we are enabled to reproduce two remarkably fine engravings from pictures by J. M. W. Turner, R.A.P.P., engraved by Charles Turner. Figure 21 is a view of London from Greenwich, it was published in 1811.

Figure 22 may well be described as a "Storm at Sea." It was published in 1808, the picture at that time being in the possession of the Earl of Egremont.

Some Line Engravers

Many of the engravers in line have been referred to in earlier chapters. It may, however, be well to mention a few who specialised in this style of engraving. Some of the earlier artists of this period engraved immense plates and enabled collectors to secure examples of the great historic pictures then being painted, and also of notable paintings on ceilings and walls. Simon Gribelin practised late in the seventeenth century, engraving Raphael's Cartoons, many historical pictures, and the ceiling of the Banquetting House in Whitehall.

George Vertue was an early engraver, a most enthusiastic worker, producing hundreds of portrait plates and some in picture form, the most notable being a portrait of George I with his children.

We have already mentioned some of the more important works of William Hogarth, whose scenes

FIG. 29. THE TOWER OF LONDON

An engraving by J. Basire, published by J. Nichols & Son, 23rd April, 1803, taken from Royal MS. of the time of Richard II

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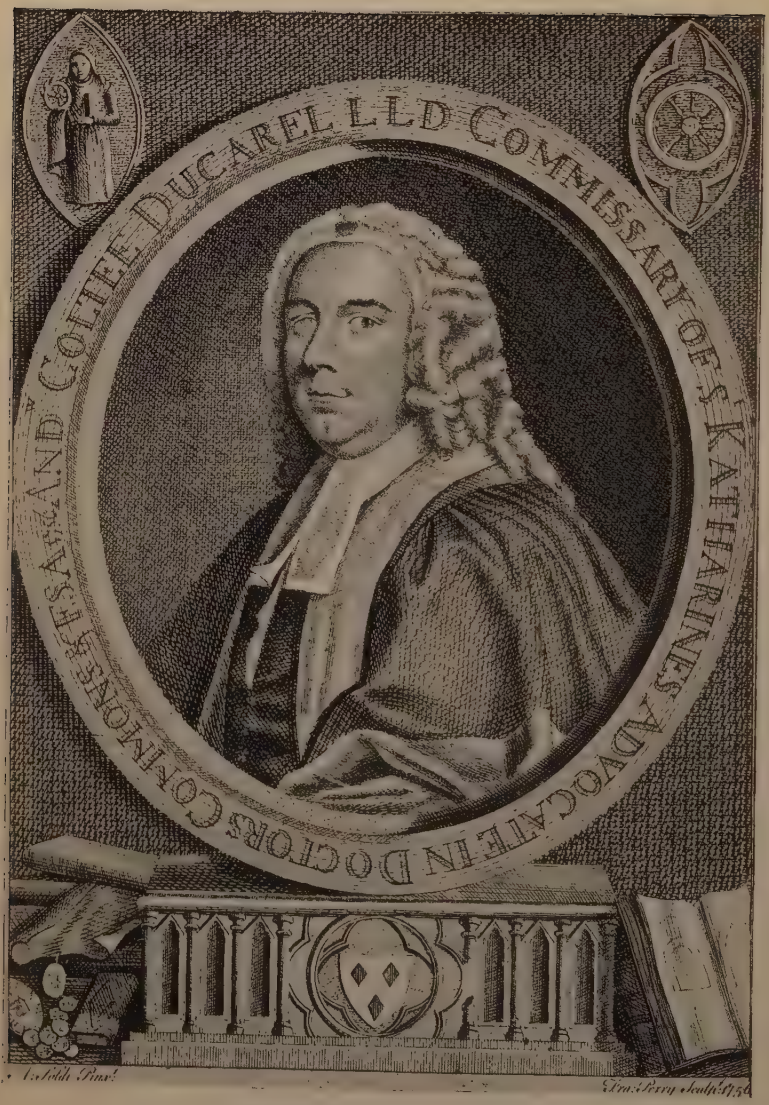

FIG. 30. PORTRAIT OF DR. A. C. DUCAREL

An engraving by F. Perry, dated 1756, from a painting by A. Soldi

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depicted everyday life as he saw it. In several instances he essayed scriptural subjects, among them a large plate of "Paul before Felix."

Etching

Another method adopted by engravers is that known as etching, a process adopted by those who prepared the plates for colour printing. Later, however, the term has been used for etching plates in monotype. It is clear that etching, or, as the name denotes, eating away some portion of the plate by acid, must not be confounded with the older processes of line engraving which were the work of the artist unaided by chemicals or any mechanical process.

The method adopted in etching is to cover the plate with wax or similar compound and then to trace the design or draw the picture with a steel pointed instrument, sharp enough to scrape away the wax down to the copper. Then upon the application of acid, the design is eaten or "bitten" into the plate, and the picture produced by a much easier method than the older processes. It will thus be seen that etching is distinct from engraving, the latter being entirely the result of skilful manipulation of the graving tool.

Etchings are very beautiful and are much admired; etchings, however, in their modern acceptance, are scarcely within the scope of the collector of old prints and engravings.

Old Maps

Many skilled engravers drew maps and pictured upon them local buildings and historic portraits, and embellished them with coats of arms. Many of these old maps are

worth studying and even collecting. Speed's maps are among the best examples, many in colours being very effective and not only capital records of the time in which they were engraved but good historical guides to the chief places of interest in the county or country represented on the map, and to the most important events associated with it. R. Carr, a seventeenth century engraver, etched a map of England with some success.

CHAPTER XI

Aquatints

Some Characteristics—The Process—Illustrations

In the last chapter reference has been made to the use of acid in etching, which may be almost called a more modern application of the older process by which aquatints, the coloured examples especially being now popular among collectors, were produced.

Some Characteristics

It is difficult to point out the results of this process which are seen at a glance when compared with prints produced by simple line engraving on copper, and then coloured. Most of the old aquatints were apparently taken from drawings and water colours of English scenery and architecture. There is, however, a sharp outline which lacks the delicate toning and shading of earlier prints from hand engraved plates. Even in these days of fancy prices, coloured aquatints of respectable age, toned by exposure, can be procured at very moderate prices, a few shillings securing a really good example of local scenery. Indeed, view plates were the chief speciality of most of the engravers of aquatint, and these extensive series of prints have furnished us with a remarkable choice of locality. Print-sellers published many such series in books, in which

they added scenic descriptions of the places pictured. Such volumes once on view on the drawing room table, bound in handsome bindings are frequently met with in the auction rooms when old libraries are dispersed.

Samuel Alken worked as an aquatint engraver towards the end of the eighteenth century. He chiefly engraved viewplates, one of his most important series published in 1796 consisted of views of Cumberland and Westmorland by which many became familiar with those wonderful lakes amidst delightful romantic scenery then rarely visited. Alken afterwards engraved a series of interesting views of North Wales, also produced by the aquatint process.

J. Baily, who worked in aquatint, engraved many pictures after Morland. To some the greater interest lies in aquatints representing views in London and along the Thames Valley. Among these are prints representing Northumberland House and a few other old London buildings now demolished. London streets and squares are also shown as they were a century or more ago. We can thus imagine what the old Charter House was then like in its quiet solitude.

The pleasing aquatints of Thames scenery are exceedingly attractive, and alone form a delightful selection of prints, one good example being the old bridge at Kingston, another view showing Richmond before its bridge was repaired, and when the scattered town was very different from what it is now when viewed from the Middlesex side of the river.

The Process

As already suggested, the use of *aqua fortis* in eating or biting away the metal gave the name to the process of aquatinting, and therefore, those collectable prints

which were made by the assistance of acids—were an early application of chemicals as simplifying manufacture. By covering the plate with resin or other preparation by which the acid could not readily penetrate, the surface was prepared for the artistic engraving of the picture that was to be produced upon the plate. Then when the point had scraped away, as it were with a pencil, the ground the exposed copper was bitten in and the engraving produced. It was a simple method, improved upon in modern days, but it served for a time and has provided collectors with a distinctive class of prints which may be admired in general collections or made the subject of specialistic study.

Illustrations

Among the various aquatints are some representing old industries ; others indicate the great advances which have been made at different times in commerce, and especially in road locomotion. The very interesting pair of aquatints illustrated in Figures 31 and 32 represent the early beginnings of two enormous industries, one going steadily forward from the time of its first institution, the other after a lapse of a number of years becoming one of the largest industries in this country. The wonderful network of railways in Great Britain, and indeed all over the world, had a very simple and almost primitive beginning in 1830, when George Stephenson succeeded in building his locomotive engine, "The Rocket," an illustration of which is given in Figure 31, in which is seen the simple steam engine and tender running on a pair of rails laid down on the open roadway. From that small beginning the great developments in locomotion dated.

"The Hobby Horse," which became popular as a recreative sport in 1819, is rather grotesquely and even profusely illustrated in its several forms in the aquatint shown in Figure 32. In this illustration will be seen not only the foot-propelled hobby horse in which the gallants of that day in swallow-tail coats and tall hats practised the somewhat dangerous hobby, but one gay spark is seen working a hobby horse, behind which is a two-wheeled platform on which a lady is seated. The old hobby horse fell into disuse, and it was not until the "seventies" in the last century, that the bicycle, its lineal descendant, came into being, the difference between the early hobby horse and the bicycle was that instead of being propelled by the foot on the ground a pedal crank was substituted. The modern motor car does not appear to have had any ancient prototype—it is the creation of combined science and engineering. Of flying machines and balloons there are many curious old engravings, but none of much artistic merit.

CHAPTER XII

LITHOGRAPHS

The lithographic stone—Early lithographic artists

In old albums, and among the remains of collections of prints, gathered before the days of the specialist may be found lithographs. Many of these pictures, although pleasing to the eyes have no great artistic merit ; some of them are nicely toned and coloured, others sharp in outline are crude in form and colouring. Lithographic illustrations are to be found in many books printed during the first half of the nineteenth century, and such pictures, especially of the commoner and less artistic types are to be found, framed.

Although lithographs of that period are not to be confounded with those more beautiful art pictures of more recent days during which chromo-lithography has made many strides, they are curious, and form a stepping stone between older and modern processes of illustration and reproduction of art pictures.

The Lithographic Stone

The method by which lithographs are produced may be briefly given in that although the process is scarcely old enough to interest collectors of old prints, its basic principles should be understood, so that lithographs often

imitating more important works may be recognised. The stones used in this process are of limestone origin, and were in the first instance obtained from Germany. The peculiar properties of the stone render it particularly suitable for the lithographic process. These consist chiefly of the peculiar way in which the stone absorbs grease; and again because of the remarkably smooth surface which can be procured when dressing it. The stone when prepared is ready to receive the drawing, which is accomplished with a kind of greasy ink. The stone is then damped, the greased portion repelling the moisture. Then when the stone is inked or coloured, it is placed in a press and printed from. The results obtained are very soft, and some beautiful effects are produced, but the process has always been a somewhat expensive one, and the methods adopted very slow, so that the old lithographic stone is by no means a cheap process.

Early Lithographic Artists

It is said that C. J. Hullmandel, the son of a musician, first practised lithography in 1818, and it is claimed for him that he was the inventor of the litho-tint process, applying ink on the stone by means of a brush.

Another early operator was R. J. Lane, a relation of Gainsborough, his first work being "Sketches by Gainsborough," which he engraved in 1823. A little later he gained considerable proficiency in the use of the stone, and was appointed Lithographer to the Royal Household.

Collectors can secure many interesting examples of drawings and pictures reproduced by lithographic processes—for there have been many advances made in the art. These prints, however, approach the border line of the more modern processes. The chromos selected for

FIG. 31. LOCOMOTIVE ENGINE, "THE ROCKET," 1830

FIG. 32. "THE HOBBY HORSE, 1812"

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FIG. 33. DOWN TO THE FERRY"
(Chromolithograph)

FIG. 34. "CONWAY CASTLE AND BRIDGE"
(Chromolithograph)

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illustration are shown in Figures 33 and 34. The former, Figure 34, is a fine view of Conway Castle and the suspension bridge across the Conway river. The unique position of that wonderful picturesque ruin is seen at a glance. It must have been a remarkable pile when built by Edward I in 1284. It stood well at the mouth of the Conway, and around it sprang up the town which was afterwards walled in. The castle served the purpose of its royal owners until the days of the Commonwealth when it was dismantled by order of the Parliament.

The river Conway is spanned by two bridges, the suspension bridge illustrated was designed by Telford in 1826 ; it is 327 feet long, and is a striking feature in every picture of the castle showing the river on which it stands.

The chromo entitled " Down to the Ferry," is a typical view of an old river town with its quaint houses and narrow street leading to the arched opening in the walls. Some of the houses are evidently of ancient date. See Figure 33.

CHAPTER XIII

COLOUR PRINTS

True Prints in Colour—Producing Prints—Early beginnings—Favourite subjects—About Prices

THE collector seems to focus his endeavours to secure a representative collection of colour prints. Under this generic term there are many distinct groups, such for instance the marvellous colour prints of Old Japan and the beautiful oil colour prints perfected by Baxter—both groups being of such importance that they are given separate chapters in this volume. Both Japanese colour prints and Baxters are very suitable for specialistic treatment by collectors; indeed many enthusiasts on these subjects appear to have little or no thought or interest in any other kind of colour prints. They are, however, widely apart and quite distinct—between them are many other types.

In this chapter it is intended to refer chiefly to the colour prints associated with engravings and prints from copper plates; most of which processes were carried on in the eighteenth century. There were prints which were afterwards coloured and those produced by using coloured inks, and colour prints made by the use of several blocks or plates, each one being used for a separate colour or tint, the whole picture being a combination of several printings. These older processes of colour printing must

not be confused with modern process work—the three-colour effects of recent days, beautiful and effective as it is, does not in any way come under notice as belonging to "old prints and engravings."

True Prints in Colour

A *coloured* print cannot be called a colour print. It is only a print made by one of the processes by which more than one coloured ink are used in producing the actual print, instead of employing ink of one tint only, that can correctly be termed a print in colours. The fascination which colour gives to a picture has led to many different attempts to perfect a process which shall effectually secure the desired results which has given encouragement to the artists who have essayed to imitate in duplicate the effect secured by hand painting.

There have been many distinct attempts to produce faithful replicas of pictures by famous painters. Painting in colours, reproducing the actual scenes depicted in all their beauty, and with that natural effect which can be achieved by pigments of the same tints has been the aim of artists of all periods. Colour has always carried with it a special charm for the artistic soul. In colour, as in all branches of art, there have been fashions, sometimes soft and delicate shades have been preferred, at others vivid contrasts have been thought more in keeping with the subjects generally favoured. Painters once strove to give reality by using shades according with the actual setting of the subject or their idealistic imagination of it. In their attempts they have seemed to be extravagant at times, as for instance in their rendering of scriptural subjects; their religious fervour often leading them to paint gorgeous robes and regal surroundings quite out of keeping

to the very primitive pastoral scenes and rural life they tried to reconcile them with. Colour is, of course, a fit Eastern setting, but the ancient views of their homes and the costumes and jewels they wore, although ecclesiastically appropriate for those who were in after years to be regarded as great men in church history, were seldom in accord with what is now believed to have been the actual conditions under which those men and women lived. The modern artist seeks realism in his colouring, and often makes long journeys to paint scenery and to see for himself the real tints and effect of light and shade under varied conditions and at different seasons which appropriately represent the habits of his sitters.

The print in colours must of necessity follow as closely as possible the painting it reproduces. The effect must be gained by using pigments of suitable shades and by blending them in the printing as completely as the painter does by his brush.

The principle by which the production of many tints and combination of colours in order to give the necessary shades and tints and what we commonly call distinct colours is based upon the theory of Sir Isaac Newton that there are only three cardinal colours—blue, red and yellow—and that from these three all else can be obtained. Modern science has contributed to better results, so that the effects produced by the earlier printers must not be held to be the best that could have been secured by their respective methods. The interest in such imperfect attempts at founding other processes and making decided advances in art does not always lie in artistic merit. As the prices realised in the sale rooms so often show, the value set upon them by collectors is diminished or increased by their rarity and popularity at the moment, rather than their real worth from an artistic viewpoint.

Producing Prints

The true system of colour printing seems to lie with the production of several blocks upon which are inks of different colours, and then in turn impressing the paper with these several paints in such a manner as to secure distinct and yet harmoniously blended patches of colour, printed and reprinted whenever necessary. The painter of a block or plate would seem to be an artist rather than a printer. His work, however, soon becomes very mechanical, especially when he relies upon the lines engraved and printed in black for the outlines and shading rather than upon the tinting of the block for effect.

The engraver of the wood block prepared his block from which he got his picture without much regard to the inking and printing process, the actual colour tint being chiefly in the hands of the printer. The stipple engravings printed in colours have been shown to be produced by rubbing in the colours and then when the tiny holes had been filled cleaning the surface of the plate so that when printed a beautiful print, in colours, produced by tiny dots of colour on a white ground gave the picture in all its beauty the light and dark tones, or shading as it might be more properly called being secured by the size or nearness of the dots.

Early Beginnings

The so-called colour printing of more recent days is not new, for early in the eighteenth century attempts were made to use red, blue and yellow distinct impressions from three plates, the colours in parts being allowed to overlap, thus producing different tints. But these results were not aimed at by those eighteenth century printers

who secured colour prints from plates engraved in aquatint or by stipple from separate blocks or plates. Hence it is that so many of the early colour prints were crude and sharp in outline. The stipple engraving in colour, entailing so much skilled hand labour was costly, and we can well understand how the chromo-lithographs of the nineteenth century were welcomed by book illustrators and printers.

To return to early printing in colours, the methods adopted by the makers of old playing cards were effective, for many wondrous examples of sixteenth century colour printing are to be found in a collection of these old cards.

Card playing was a popular amusement in Spain, Italy and Germany at an early date. The old coloured cards were diversified and curious. There were in Spain packs or *tarots* of seventy-eight cards, four suits of numerals and twenty-two emblematical cards. The King, chevalier and Knave, richly coloured, came afterwards, and later the Queen took the place of the chevalier. Card playing was established in England when the Worshipful Company received its charter in 1628 ; it has been a source of revenue, for the duty, although in more recent times, threepence, was at an earlier period two-shillings-and-sixpence per pack.

Favourite Subjects

There is nothing so charming as a series of colour prints—aquatints or stipple—or line engravings relieved with stipple, coloured or partly in colour representing rural scenes in England in olden time. Many series of these charming prints have been engraved, by means of the graving tool, from paintings by well-known artists ;

FIG. 35. COLOUR PRINT
Engraved by C. Wilkin, from a painting by W. Beachey, A.R.A., dated 1790.

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FIG. 36. AN OLD STIPPLE COLOUR PRINT (framed)

FIG. 37. "PROTECTION"
A coloured stipple after Sir Joshua Reynolds

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thus people to-day are familiar with the once famous manor houses and stately homes of England, with their wide spreading oaks and trim lawns, their deer parks and splendid glades. Some will specialise upon views of counties with which they are most familiar. Others prefer prints of London's once popular resorts, its principal streets and buildings—even in London there have been romantic spots. There are many famous pictures by Hogarth and others depicting such scenes. Hogarth, although seldom associated with such engravings, produced delightful representations of fashionable society in that day. One of these engravings shows Rosamond's Pond in St. James's Park, which was for many years a place of public resort when the citizens of Westminster took the air under the trees. In those days much of the present Park—where so many temporary Government buildings were erected during the Great War—was only a swamp. Another engraving of the Park, entitled " A Prospect of St. James's Park," was printed and sold by " Robert Sayer at the Golden Buck, opposite Fetter Lane, in Fleet Street." In this print there are fields stretching northwards, and in the distance the church spires and the Dome of St. Paul's in London, to the right the Abbey of Westminster. There are other engravings in colours showing St. James's Palace, also Birdcage Walk, so called, it will be remembered from the aviary which Charles II set up there. For a much earlier view of this neighbourhood, see Figure 18, which shows Tothill Fields in olden time.

It has already been pointed out that court beauties and famous actresses were often made the subjects of stipple engravings in colour. Fancy subjects, too, have always been favourites, and many interesting little prints representing old trades and cottage industries are met with in collections of prints.

About Prices

There is something truly astounding about the advance in prices of colour prints during recent years. Although it is true that some pleasing little colour prints can be secured for an album for a few shillings each, that refers mostly to prints in reds and browns—one tint only. Stipples printed in one or two colours and then further embellished by hand tinting may be secured for a guinea. But these prices do not refer to the far more costly stipples printed in several tints. Of such prints there are later impressions and those fakes which tempt the unwary; many of them have some merit, but are very different from the beautiful early impressions for which such high prices are paid.

Even during the last year or two many record figures have been given for fine impressions of the best known prints. To take a few examples of prices quoted in the daily press as realised under the hammer at Christie's and other salerooms. Wheatley's "Cries of London" recently realised 1,250 guineas, the previous record price being 1,000 guineas. "Lady Hamilton, as a Bacchante," after Romney by C. Knight, sold for 880 guineas. "The Duchess of Rutland," by Valentine Green, after Reynolds, realised 1,000 guineas. Many other examples might be given, but it would serve no useful purpose; the prices realised by these rare and high class old colour prints are no criterion of the value of the more modest yet perhaps equally pleasing colour prints owned by "home connoisseurs."

The combination of stipples in colours, and line effects tinted are the most generally met with. The colour print shown in Figure 35 is by C. Wilkins, after a painting by W. Beachey, A.R.A., who had been appointed

Portrait Painter to His Majesty King George III. It is entitled "Children Relieving a Beggar Boy," and was dedicated by permission to the Queen. Under the print is the legend: "Here poor Boy without a Hat, take this Ha'penny." A very pretty stipple printed in colour in three tints, is given in Figure 36. Also a charming stipple after Sir Joshua Reynolds, and coloured by hand—a coloured print entitled "Protection" is given in Figure 37.

CHAPTER XIV

BAXTER OIL PRINTS

George Baxter—The Process—The Subjects—Book Illustration—Exhibition Views—Landscapes and Views—Baxter's Licensees

Long after the colour prints from wood blocks, stipples printed in colours from copper plates and aquatint processes had fallen into disuse, even after chromo lithographs had come into being, George Baxter came into prominence as the result of his discovery and ultimate perfection of his colour printing in oils.

A few years ago, comparatively, Baxter's oil prints could be bought for quite small sums. They were allowed to remain neglected in scrap books and portfolios in which they had lain for years neglected. Then the collection of these prints became a specialised hobby, and gradually the cult spread, the scarcer prints became rare and as a natural result prices went up. It was generally noticed that some of the prints from the same plates were far superior to others and connoisseurs became very fastidious. Some prints were "signed," some were upon original mounts and others were imprinted with descriptive matter; others were cut close and were evidently intended for scrap books. Thus it is that "Baxter's" vary in quality and value; the collector improves his collection, and more, proportionally, of the inferior plates are offered for sale.

George Baxter

The discovery of a process by which beautiful gems of landscape, architecture, and portraiture could be printed in oil colours—an entirely new method—must have been the work of a genius, a man with a personality all his own. The inventor of the new method of colour printing, George Baxter, the son of John Baxter, a printer, in Lewes, Sussex, was born on the 31st July, 1804. He appears to have early developed a taste for drawing minute objects. He was evidently intended to be a wood block engraver, and after working at home for some time went to London. It would appear that young Baxter early devoted his attention to different methods of producing colour prints, and his long study of the way in which attempts had been made, some failing and some showing prospect of success, enabled him in 1834 to develop a process by which he was able to print in colours some of the illustrations in Mudie's "*British Birds*." He had previous to this tried his hand at producing lithographs in colour. One of the most noted early efforts which met with considerable approval and success was the beautiful pictorial album or "*Cabinet of Paintings*," which was published by Chapman & Hall in 1837. Another work, the "*History of the Order of Knighthood*," in four volumes, published in 1842, contained a frontispiece by George Baxter. This illustration in which the Sovereign of these realms occupied a prominent part represented Queen Victoria as standing sword in hand in one of the stalls of the Order of the Garter, in St. George's Chapel, Windsor.

It was in the smaller prints that Baxter excelled. When the full beauty of his prints is realised one begins to wonder how he was able to produce such minute pictures

so clearly outlined and coloured so accurately ; indeed, when examined under a lens it seems as if each little figure was distinctly a portrait coloured by hand. This is to some extent correct, for Baxter was a true artist ; he loved his work and rarely allowed a print to pass his practised eye without giving it a finishing touch wherever it seemed to need it.

The Process

The process by which Baxtertypes were printed required very great care in its manipulation. Briefly, the prints were engraved on a steel plate, the different colour blocks being afterwards prepared from transfers made from the master print. Thus several printings were required. The work was slow and the printing done in old fashioned hand presses. The mixing of the colours was a delicate process too, and as it had to be done frequently, slightly different shades and tints may be noticed on later or earlier impressions. The prints were usually trimmed, cut quite close, and then mounted on an embossed card, *the print itself* being sometimes overprinted with the name of " George Baxter, proprietor and patentee, London," the date of the print being occasionally added. Thus the beautiful picture of a young girl leaving the church porch with her rosary and book in hand, in Figure 38, herewith reproduced, is dated " October 1, 1856," the title at the bottom on the embossed mount being inscribed " Returning from Prayer."

The Baxter process, which was improved as time went on was patented in 1836. It was a process which enabled the printer to produce a picture in oil colours, clear, sharp, and distinct ; the design often very small yet perfect in detail was engraved on a metal plate, but the colours

FIG. 38. "RETURNING FROM PRAYER"
Baxter oil print on stamped mount

FIG. 39. "THE SOLDIER'S FAREWELL"
A Baxtertype

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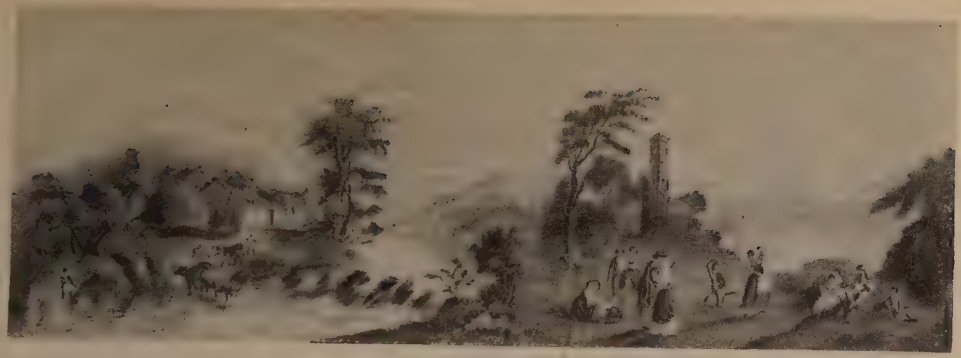


FIG. 40. A PAIR OF BAXTER OIL PRINTS (uncut)
"WELSH DROVERS" "LAKE COMO"

FIG. 41. A PAIR OF BAXTER OIL PRINTS (uncut)

[face p. 119

were overprinted from wood blocks. The combination of wood blocks for the colours, and a plate for the fine engraving was a novelty. The secret of success, however, lay in the careful preparation of the plates, and the manner in which they were used in conjunction with the colour blocks. The process was somewhat tedious, and the prints, most of them touched up by hand by Baxter, were perfect gems in their way, but could scarcely have been produced profitably in any considerable number.

The Subjects

George Baxter (and some of his licensees who used his method) had a wide range of subjects, and although he seems to have excelled in the miniature landscapes and those beautiful gems which are known as needle-book prints (from the purpose which they were originally intended to serve) he reproduced by his oil print process the masterpieces of many well-known painters.

Some of Baxter's pictures were quite original, others seem to have been taken from subjects he had derived from the study of old masterpieces. George Baxter had undoubtedly a religious vein in his nature, and devoted much attention to the production of Biblical subjects. Of these, his plates representing the "Descent from the Cross," and the "Ascension of Our Lord," are the best known. There are two plates of the former subject, slight differences being noticeable on comparing them. One of the pictures is said to have been taken from a painting by Rubens, at Antwerp.

Baxter lived and worked at a time when people of this country were very much interested in the developing lives of the young Queen and the Prince Consort, and we can well understand the appreciation of that wonderful picture,

"The Coronation," which was so full of lifelike portraits of Queen Victoria and the Prince Consort, of the Duke of Wellington, and the Archbishop of Canterbury. Another famous historical picture is entitled "The First Parliament." Small prints gave the people portraits of King Edward VII when a boy and also of the Princess Royal.

Book Illustrations

Many of the earlier oil prints were simply book illustrations and some not by any means important from an artistic point of view. Perhaps the best known of George Baxter's publications is the "*Cabinet of Paintings*," issued in 1837, dedicated by permission to His Majesty King William IV. In it are eleven delightful pictures, including a vignette of Burns and his Highland Mary in the cornfield, all of them showing Baxter's great skill as a colourist and a printer.

He had a fondness for missionary enterprise and some of his larger works were directed towards picturing the scenes witnessed by John Williams, the Martyr of Erromanga. He illustrated Moffat's "*Missionary Labours in South Africa*" with a view of the mission station at Karuman.

The Religious Tract Society published several books in which were illustrations by Baxter, one of these entitled "*Shells and their Inmates*" had a very pleasing frontispiece printed in oils, a charming group of shells. A curious boy's book, "*Peter Parley's Annual*," published in 1856 contains several illustrations by Baxter.

There is a portrait of the Rev. John Williams in "*Missionary's Farewell*," and a view of the mission premises at Karuman Station in "*Missionary Labours*"—

both pictures in colour. In another volume of missionary work there is a picture designated "Rev. J. Williams' first Interview with the Natives of Erromanga." Many smaller volumes and annuals contained one or two of these charming prints in colour, and not a few of the scarcer prints once served as title pages, such as "Sunshine and Cloudy Sky," the title page of "*Smiles and Tears.*"

Exhibition Views

George Baxter was chosen to illustrate the catalogue of the Great Exhibition of 1851, and many views of the galleries of sculpture were sold. Some of these were exceedingly realistic, and the "miniatures" of the ladies who visited the exhibition were true to the fashions and dress of that period. The marvellous light and shade of the marbles and statuary contrasting with .their almost gorgeous setting of crimson velvet and the red and green serpentine marbles of the pedestals. The view plate of the opening of the Exhibition is large and rare; there are, however, many views of the interior, and of the Crystal Palace gardens, also the famous set of "Gems" of the Exhibition.

Landscapes and Views

It is in landscapes and views that Baxter excelled. His pleasing little prints show what English scenery was like in the days when Baxter worked. Even the show places of England and popular places of resort have been modernised until those who knew them then would scarcely recognise them now, rendering Baxter's little pictures all the more valuable. Among these are Windsor Castle and the royal residences at Osborne and Balmoral. Famous ruins like Bolton, Vale Crucis, Netley and Tintern Abbeys are worth securing. The splendid "View from Richmond

Hill," a "Watermill on the Wye," the "Dripping Well," and "Lover's Seat at Hastings," "Cader Idris," "Llangollen" and "Windsor Forest" are all miniatures which should be secured. Baxter produced many famous pictures after great artists in his marvellous colour printing, such for instance the Raphael cartoons. His typical Australian settlers' home scene in a sheep run cabin where the inmates are reading "*News from Home*," is a companion picture to that of "News from Australia," where the old couple in their cottage home in England are rejoicing over money sent to them from the Australian Bush; pictures which would appeal to many in the days when the gold fever ran high and fortunes were quickly made, and, perhaps, quickly lost. In this same category may be ranked "The Fisherman's Home," and the "Daughter of the Regiment," which is said to be a portrait of Jenny Lind.

Baxter's prints have frequently been alluded to as miniatures—some of his works are truly such, for they measure only $1\frac{3}{4}$ ins. by 1 in. These delightful gems were printed for the tops of needle packets, a full set being ten with a larger one for the outside of the box containing the smaller boxes. Some of these pictures were taken from the larger subjects, thus among them are views of the Great Exhibition, views of London, the Queen and the Prince Consort, water scenes on the Thames and other interesting episodes in royal life at that period. Every picture is printed with care, and minute details thrown up by hand touching. Another group of these little needle book covers represent dancers in picturesque costumes, pretty little scenes, and fanciful subjects.

Sometimes Baxter indulged in producing romantic and imaginary scenes, thus collectors who prefer such subjects may meet with quite a number all very chaste

and delicate in composition yet so pleasing and brilliant in colouring and effect. Among the best known of these subjects are "The Circassian Girl at the Bath," "La Tarantalla" (a group of Italian peasants dancing), "Paul and Virginia," "So Nice" and "So Tired."

Although Baxter worked chiefly on small prints there are a few quite large prints such as "The Day before Marriage," "Love's Letter Box," "The Gardener's Shed," "Hollyhocks," and "The Girl of the Alps."

The only way to ascertain the rarity of Baxter prints is to carefully examine dealers' lists and compare prices realised at the periodical sales at the leading auction rooms. As already intimated those on original mounts bearing the familiar embossed imprint: "Printed in Oil Colours by G. Baxter, Inventor and Patentee, 11 & 12 Northampton Square," fetch higher prices than those unmounted, although quite as good impressions. Many of Baxter's small views were printed in pairs and uncut examples are occasionally met with, such for instance "Welsh Drovers" and "Netley Abbey."

George Baxter did a flourishing trade in oil prints. Apparently he had no wish to keep the invention to his own exclusive use, and, therefore, before his death, which occurred 11th January, 1867, granted the right to print according to his patented process to several licensees who did excellent work, but none appear to have equalled his prints, the production of which was so carefully supervised, and to a large extent passed through his own hands.

Baxter's Licensees

The principal of these Licensees was Le Blond who carried on the work at Kingston-on-Thames. He took over a considerable portion of Baxter's business and printed

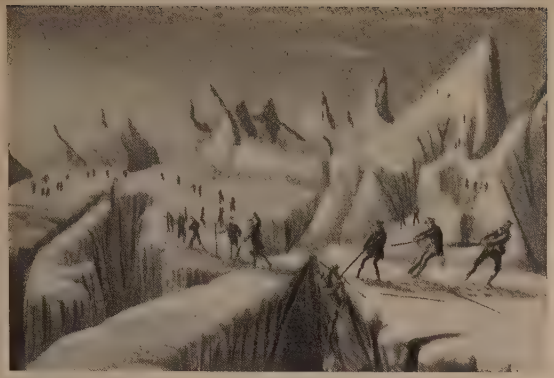
from many of the old plates, introducing others, but very few indeed are equal to those of the original inventor, many are very pleasing and the prices realised for these are now far in advance of those formerly asked.

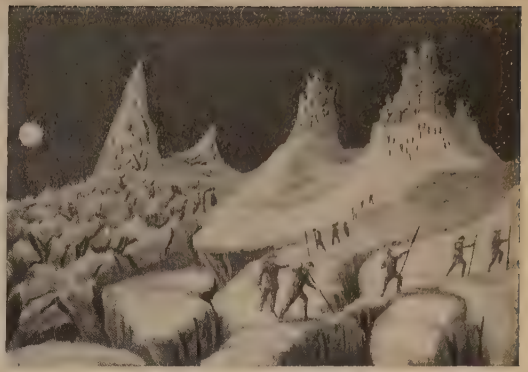
In auction and dealers' catalogues, such prints, especially those the exact origin of which is unknown, are designated "Baxtertypes," which term defines the process rather than the printer, for in many cases there is some uncertainty whether the print is the work of Baxter or one of his licensees. In the work of the latter, however, there is seldom the quality or the same richness of colouring, paler tints being generally employed, although not in all instances.

The names of the best known licensees other than Le Blond were Mansell, Mockler, Kronheim, Myers, Grant and Brooks, most of whom produced picture prints as well as prints for book illustration.

The illustrations given in this chapter include the very beautiful Baxter print, richly coloured, on stamped mount and signed on the print entitled "Returning from Prayer," already mentioned. The young girl, quaintly dressed, clasps a prayer book in her hand, her coloured costume of red and purple contrasting with the church door which serves as a background, see Figure 38. On the same page is shown a remarkably clear print of the "Soldier's Farewell"—going away on foreign service, perhaps never to return, a far too frequent episode in recent days, although the soldier of Baxter's days was not in khaki. See Figure 39.

In illustration of the manner of printing many of the pretty little view plates in pairs, two uncut pairs are shown in Figures 40 and 41. They represent "Welsh Drovers crossing the Stream," "Netley Abbey," "Water Mill on the Wye" and "Warwick Castle."





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FIGS. 42, 43, 44 and 45. THE ASCENT OF MONT BLANC (Baxter prints)
Reading from left to right (top) "THE GLACIER DU TACCONAY"; "LEAVING THE GRAND MULETS"
" " (bottom) "THE MUR DE LA CÔTE"; "THE SUMMIT"

FIG. 46. "THE WOUNDED STAG"

Engraved by J. C. Bentley, after a painting by Sir George Beaumont

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Figures 42, 43, 44 and 45 form an interesting set of Baxtertypes, showing the different spectacles witnessed by mountaineers as described by Alpine climbers in that day, in the Ascent of Mont Blanc. They are described on the plates as being Figure 42, " The Glacier du Tacconnay," Figure 43, " Leaving the Grand Mulets," Figure 44, " The Mur de la Cote," and Figure 45, " The Summit."

The Le Blond ovals include many pretty pictures such as " Blackberry Gatherers," " Gleaners," " Blowing Bubbles," " Crossing the Brook," " The Sailor's Departure," " and " The Soldier's Return."

Such illustrations were at one time freely used in books, and, therefore, often passed over by collectors. Many of these book illustrations are very effective and often very appropriate to the subject of the volume in which they were used. The colouring is often defective and they lack the finish and touch of the master hand, Collectors buy them, but seldom set much value upon them in their portfolios except as illustrations for comparative purposes. In the original books, however, they are more pleasing, for instance there is a charming little book, " *The Christian Garland*," published by the Religious Tract Society. In it are seven pictures of flowers printed in colours after the manner of Baxtertypes by F. Kronheim & Co., Ltd., The group of coloured sea-weed is especially charming, a truly typical picture such as were copied so closely in the mid-Victorian age by those who filled baskets of sea-weed and arranged them with such care, framing them under glass. In the same volume there is a table covered with shells, a really well executed little picture illustrating the charm of a collection of fresh water shells.

" The pearl
Shines in the concave of its purple bed, and painted shells along some winding shore, Catch, with indented folds, the glancing sun."

CHAPTER XV

ARUNDEL PRINTS

Origin of the works—Aim of the Society—Subjects treated—The Prints.

THERE is something very attractive about the rich colourings of Arundel prints which were printed in considerable quantities rather more than half a century ago. The quality of the work was such that although the colour printing by the Society has not long ceased, the prints are now regarded as worthy of collection and not a few specialists gladly seek every opportunity of securing examples.

ORIGIN OF THE WORKS

The Society by whom these works of art were produced was founded in 1849, and named in honour of the memory of Thomas Howard, Earl of Arundel, who lived in the reign of James I, and became an enthusiastic collector of ancient art, sculpture, and paintings. The Council of the Arundel Society numbered among its members many well-known art critics such as the Marquis of Lansdowne, Lord Colborne and John Ruskin.

AIM OF THE SOCIETY

The primary aim of the Society was to produce really artistic pictures, taking as subjects for treatment the art of the Middle Ages. Ancient frescoes and paintings

were copied, and faithful representations of the old masters were prepared. The work of the Society was not confined to paintings, for illuminations copied from early missals and old Bibles were faithfully reproduced. The aim was high and money was of little moment if by greater expenditure these rare art treasures could be transmitted in all their beauty to future generations.

Subjects Treated

The search for suitable subjects for reproduction was productive of bringing to light many hidden treasures and of giving to connoisseurs really excellent works of art after the manner of the old masters, yet at a very much smaller cost. To secure the best pictures for reproduction efforts were made by influential patrons to procure the pictures of early masters which would be bought on account of the subjects treated as well as from an artistic view point. The Society was very successful in reproducing the work of many fifteenth and sixteenth century artists. Thus among many others are numbered coloured prints, or reproductions, after the masterpieces of Lippo (1406-1469), Leonardo da Vinci (1452-1519), Titian (1477-1576), Raphael (1483-1520) and Ruebens (1577-1640), thus covering the period during which these mediæval artists worked.

There were many wonderful prints, in colours, of scriptural subjects, such as "Christ bearing the Cross," "The Resurrection" and the "Transfiguration." The early history of the Jews was rendered by striking pictures like "Events in the Life of Moses." The chief events causing adoration and reverence in the church of mediæval days were the subject of special treatment by the old masters, and therefore the old paintings so ably reproduced

in colours by the Arundel Society give us pictures of the "Betrothal of the Virgin," "St. Peter and St. Paul before Nero," "St. Francis before Pope Honorius III," and "The Procession of the Three Kings."

Some striking prints after Benardino Luini represent "Christ among the Doctors," "The Adoration of the Magi," and the "Presentation in the Temple"—these were printed in 1864. Then there are pictures after P. Perugino among them the "Delivery of the Keys of St. Peter" and the "Adoration of the Kings." Pictures after Carpaccio printed in the "nineties" represent "St. George Baptizing the Princess Cleodolinda," "St. Jerome in his study" and the "Calling of St. Matthew." In the earlier group, prints after paintings by Raphael, are "Four Sybils," published in 1866 and "Poets on Mount Parnassus," which was published in 1872.

Again the series of chromolithographs issued by the Arundel Society included many fine historical subjects, the series of prints published giving the chief events in the earlier history of England being exceptionally fine. In these prints there is a refined taste, cultivation of the love of the great masters, and a wealth of colour printing only equalled in a gallery of old masters and rare missals and illuminated manuscripts.

The Prints

The prints which now command such high prices are those printed in colours, and mostly of quite large sizes. They had extended margins too, the name of the print being written in the corner. The Society completed its work in 1897 and the Arundel productions are now distributed among collectors. The prices under the hammer are rising fast, and although modern compared

FIG. 47. "PEACE AND WAR"
An engraving by T. Garner, after Rubens

[face p. 128

FIG. 48. SPRING

Allegorical engraving (book illustration)

[face p. 1

with most of the older prints mentioned in this work the Arundel plates are well on the way to be the hobby of the wealthy, for their size and scarcity is likely to keep them from becoming a popular collectors' fad.

CHAPTER XV

EARLY BOOK ILLUSTRATIONS

The work of the ancient scribe—Illuminators at work—Direct orders from the book worm—The early illustrator—A connecting link—Examples of more recent work

THE wonderful illuminated missals which are on view in the cases of the British Museum are for the most part out of the reach of the "home connoisseur" or the modest collector of ancient prints and wood-cuts. It is in these beautiful painted gems that are found the earliest suggestions from which the artist of later days cuts blocks of wood, engraves copper and steel plates, and makes use of more modern methods from which to print illustrations for the books which are so easily duplicated by the printing press, which created such a revolution in book-making a few centuries ago.

THE WORK OF THE ANCIENT SCRIBE

The vellum books slowly transcribed with such exactitude, and so even in their alignment, the work of penmen of old, were truly works of art; they were for the most part the handiwork of several artists—for artists they were in the truest sense. These grand missals were written by scribes who took great pains with their work; they left spaces for illustrations, or outlined the capital letters they employed, which were later to be filled in

with colour, and perchance rendered pictorial; the illustrations for which they left spaces, quaint but suggestive, were oftentimes gems of miniatures which few can equal in the present day. Perhaps it is that time is more valuable, or that patience is a quality neglected, but it is certain that such marvels of hand illumination and beautiful script are not procurable nowadays. One of the most noticeable features in these old illuminated missals, Books of Hours, and scraps of parchment on which are found the marks of those masters of early illustrative art, is the marvellous colours used by painters and by scribes which have remained bright for centuries, the gilding, too, is almost as fresh in appearance as when it left the gilder's hands. Needless to say the pigments used in those days were of the purest and best; they were ground by hand, and mixed with care by the artist who was his own colourman, and the gilding and metallic illumination of the page was produced from a solution of pure gold or silver and the finest bronze amalgam.

We can easily understand the feelings of those ancient scribes and book illustrators when they begin to realise that the printing press was an accomplished fact, and that although it would be many years before it supplanted the hand work of the monasteries, there must eventually come a change in their occupation.

Illuminators at Work

It was some time before book illustration, *i.e.*, printing from wood blocks, made much headway, but the printer and not the scribe became the guide to the illuminator of later days. The early custom of the scribes to illuminate, decorate, and illustrate their work by pictures and

coloured initials was so deep rooted that the early printers had no thought of publishing a book of plain text without either the use of initial letters, often outrageously large, or the introduction of an illustration more or less connected with the subject matter of the text.

It is clear that as long as the trained illuminators lived they found employment in filling in the colours of initial letters, already outlined, and of completing in colours, or "improving," the outlined drawings crudely cut on wood blocks, or of supplementing the work of the printer by entirely original pictures introduced into the text.

The advent of the printing press dealt a death blow to the artistic works of the illuminator, and although the printer doubtless took great pride in his work, it was to a large extent mechanical and duplicated by further impressions from the same blocks of type, without the laborious reproduction required by entirely hand-work. Therefore, the pride of the old artist, whether furniture maker, potter, metal worker, or book illustrator, took in his work, which he claimed to be original or in some way an expression of his talent as an artist was gradually lost. In course of time the printing press became the accepted mechanical method of producing the work of an author who was neither scribe nor artist. The early printer employed an artist who had accomplished the craft of a woodcutter and required the use of tools by which instead of pencil or brush he could convey the author's meaning to the reader in picture form. There are many who have spent hours and indeed days in studying the vast national storehouse at the British Museum where there are so many early printed volumes, illustrated by wood-cuts and supplemented by hand illumination ; and there they have learned to realise the progress of the evolution from entirely hand re-script to

re-printing any number of duplicates by simply "pressing" paper upon a block inked in black or colours; such impressions supplying in a few moments sheets that would have taken hours to transcribe. Such work must indeed have been thought wonderful in the fifteenth century when the early printing presses were being set up in many towns on the Continent of Europe and in England.

Direct Orders from the Book Worm

In those early days the printer was in close touch with the customer who desired to add yet another volume to his growing library. It is doubtful whether those early buyers of printed books could rightly be called book worms. It is a fact, however, that whether from the popular ambition to possess some representative works of those early presses or from a desire to learn by personal perusal their contents, the wealthy men of the later years of the fifteenth century were cheerful patrons of the printer, and not only were they desirous of obtaining copies of what in the future would become rare and valuable volumes, but they vied with one another in the quality of the binding of their new possessions. The pen-man and illuminator, other than those brethren who worked chiefly to enrich their monastic or abbey library, were supported by patrons by whom they were directly employed. In course of time such patronage was transferred to the printer, and although his sheets of letter press were identical, his manner of making up, illuminating, illustrating and binding were elastic, and guided by the money his patron was prepared to spend. Thus it is that these very early books, of which more than one copy is known, differ somewhat. As was the custom at that time early tracts and simple books were collected and bound together to the

order of their owner, who had his own ideas of binding, and probably emblazoned the exteriors of his books with his arms or crest. Again, let it be remembered that the rubric or initial letters of many early books were filled in or coloured by hand, a process which must in those days have been cheaper or more correctly done than by a two-colour process entailing two printings without the advantages of present-day methods of ensuring exactitude.

The Early Illustrator

Of early books, having regard to the source of so many of them, to the frequent association of the scribe and illustrator with religious institutions, and to the then common practice of setting up a printing press within cathedral precincts, we can well understand that the Bible and other religious works would be the most frequently reproduced ; for such books in the days when few could read or write there would be the greater demand.

The printer was so mixed up with the illuminator and illustrator in those early days that he seems inseparable from the makers of the pictures or prints reviewed in this work. To-day the printer has necessarily not much to do with the work of illustration. The author probably arranges his scheme of illustrations, if any, and the blockmaker by modern processes of reproduction supplies the printer with the line, half-tone or other block he drops in to its alloted space, or from which he prints his illustrations on separate sheets, to be bound up " to face " some defined page of text. In olden time the whole of the work was carried out under the eye of the printer, who was indeed a bookmaker.

The printer's shop found employment for several distinct branches of the work—some curious old prints

FIG. 49. "A NEW SYSTEM OF MATHEMATICS"
A frontispiece, engraved by N. Yeates

[face p. 134

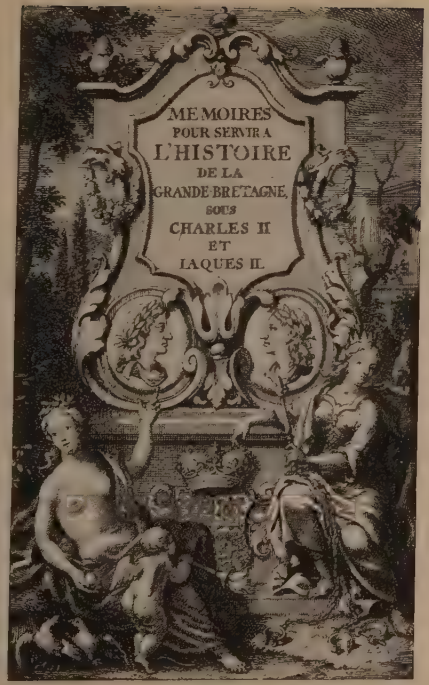

FIG. 50. "HISTORY OF GREAT BRITAIN" (*temp.*) CHARLES II AND JAMES II

A frontispiece (French School)

FIG. 51. "THE TWO KINGS OF ENGLAND CHARLES I AND CHARLES II

A frontispiece (German School)

[*See p. 155*

hand on to us a very fair idea of the work carried on in one of those little places where printing presses were installed. In such a workshop the type would be made, wood blocks cut, and one or more of the old illuminators found work in touching up, colouring and finishing off what in some instances would be very imperfectly illustrated ; a binder, too, would find employment as a craftsman. In the fifteenth and sixteenth centuries the day was yet afar off before type founders, printers, block makers, binders, and others who had in the same workshop contributed to the production of the entire volume, would become separate trades and contractors to a new operator, the publisher, who produced the book, paid the author, and settled with the various craftsmen, launching it on the market through another trader, the retail bookseller.

A Connecting Link

The collectors of prints other than a bibliophile may wonder what these references to early printers of books have had to do with their hobby, or how they will elucidate their difficulties, and help them to identify the prints on their walls. Obviously everything has a beginning, and although as the centuries rolled by the wood block cutter obtained a remarkable control over a sharp knife, the engraver on copper and steel became proficient in handling his burin, the use of acids in the making of pictures, and the art of the colour printer, the earliest attempts at wood block cutting have to be sought as a basis on which to build the art of the print maker. These early efforts were directed towards book illustration, suggested by the pictures done by hand, and for a time the only prints were those inserted in books, for the printer then had no thought of producing separate illustrations as pictures.

It is true most of the prints taken from books published in the eighteenth and nineteenth centuries are not of much value and of little interest to the collector, but for examples of what the printer did at an earlier date, the print collector must turn to the books issued from the early presses, and to the albums and portfolios where these prints so crude and unfinished, if genuine, have been cut from books. This is especially noticeable in the old wood-cuts of the sixteenth century, and the early days of the seventeenth century, and later in the frontispieces on which so much labour was expended in the eighteenth century.

As already stated the British Museum is rich in early books, and there may be seen many examples of wood-cuts. There are several copies of rare fifteenth century Bibles, the best known being the 1462 Bible, in which there are copies both on vellum and paper. In these books the ornamentation of the pages is conspicuous, some of the pages being framed with artistic surroundings, and almost filled with scroll work and other ornaments ; these are not picture prints, but they are the corollary to such illustrations, and in conjunction with the use of picture blocks made the page complete. See Figure 16.

Guttenburgh's press was one of the early workshops of German printers. Caxton set up his press within the precincts of Westminster Abbey, and the products of both the early German presses and those first introduced in England were carefully printed and illustrated. They taught printers of later days what could be done in producing illustrations by mechanical means, and although the printer of pictures has never, and probably never will, eclipse the painter and illustrator by hand, such works of art supply the collector and the art connoisseur with beautiful pictures which would be far too costly in these

days to reproduce by hand work. In those early days when the German and English printing presses were, as it were, feeling their way and gradually bringing their work under the notice of wealthy patrons and students, the printers in Italy were gaining renown by the wonderful ornament by which they were able to make their work attractive. In Holland there was a strong predilection for large picture initials which in most of the presses were used in conjunction with mechanical printing and the use of blocks. It is obvious that the love of ornament and the rich colourings of manuscripts had kept illuminators busy, and the more sober looking and far from beautiful wood-cuts would not appeal to those accustomed to better, if more costly, work. The printing press had, however, been planted in many countries by the end of the fifteenth century ; it had already produced many books, and most of them contained these quaint wood-cuts which collectors ponder over as the initial steps in the more advanced phases in the art they have learned to admire.

Illustrated wood blocks therefore date in this country from the year 1423.

Reference has been made in a previous chapter to Caxton's book, entitled "*The Game and Playe of the Chesse*," which was illustrated by Caxton, and from the appearance of the illustrations it would appear that these blocks were cut in England, although, as it has already been stated, most of the early wood blocks used by Caxton were obtained from the Continent, for at that early date there were few men in this country sufficiently skilled in the art of block-making to produce even a crude picture such as those in Caxton's early works.

Among the more important books illustrated by Albert Dürer were "*The Life of the Virgin*" and "*The Apocalypse.*"

Lithographical illustrations date from 1796, and this method of book illustrating, and of producing pictures was much favoured in that it was cheaper than either wood or metal engraving.

In connection with modern illustrations it may be mentioned that so-called process blocks have been in use since 1875. It is, of course, purely a mechanical process, the method being referred to in another chapter.

Examples of More Recent Work

The reproduction of the pictures of the early masters for book illustration in another form is undoubtedly a connecting link with the past. It has been a means of keeping fresh in the memories of art critics and lovers of old work the drawings and the imagination of those who worked in earlier times. It is not possible to fill books, produced in facsimile in quantity with the paintings or drawings of masters of the craft by hand, as was the custom in ancient days, when the scribes called in the assistance of artists to illuminate their books. Fortunately the art of engraving and the processes by which many copies could be made was discovered as soon as printers were ready for them, and so as each generation came and went the artist gave the printer copies of valuable and ancient art in another form for book illustration.

Very many of the old pictures in the National Gallery have been reproduced for the benefit of those who are unable to study them in the galleries but who are able to see them in their own homes in the form of book illustration. Many years ago when the possession of good pictures was chiefly in the hands of the wealthy, before the era of reproduction by photography had dawned, the engraver was kept busy with more or less success

copying these noble works. The publishers of books in those days seem to have been anxious to give their patrons the best possible pictures, and although most of them were actuated by commercial motives they consciously or unconsciously strove to select pictures for reproduction which would elevate the tastes of readers. Just in the same way some of the societies in modern times have done their utmost to give the public reproductions of ancient art of the best quality, reproduced by modern processes which, like the pictures produced by the Arundel Society, have been so rich in quality of work that they have soon become of greatly enhanced value.

Books of prints were fashionable on the drawing room table in the early Victorian days, and many even at an earlier date studied the work of old masters through the dim artistic rendering of a print the work of an amateur or an engraver trying a new style.

One of the most popular selections of engravings of paintings in the National Gallery made soon after the building was complete was published by Jones & Co., of the Temple of the Muses, in Finsbury Square. The prints, mostly in line, but sometimes in stipple or in combination are typical of the best class of book illustration met with during the first half of the nineteenth century. One of these engravings, "A Landscape with Jaques and the Wounded Stag," from a painting by Sir George Beaumont, in the National Gallery, has already been mentioned in Chapter X, and it is an exceptionally good book illustration. See Figure 46. A "Study of Heads," engraved by B. Hall, after a painting by Corregio, is quite an unusual subject, and one that will scarcely appeal to the lover of the beautiful or artistic; it is, however, a well engraved plate worthy of note.

There is a striking engraving in the work alluded to, a clever reproduction of an oil painting by Rubens, entitled "Peace and War," an engraving by T. Garner. During recent years the horrors of war as in those days of primitive warfare, depicted in the picture could not have been imagined, have been experienced. The much desired Peace era is scarcely realised as yet; the allegorical picture of Peace as it seemed good to the great master of the brush does not convey a real practical peace to us; as an engraving it is useful and emblematic, and it is an excellent example of the use of the graving tool, see Figure 47. Figure 48 is a charming picture of "Spring"—a book illustration in line and dot. A companion picture, "May Day," has been mentioned in a previous chapter.

CHAPTER XVII

FRONTISPIECES AND TITLE PAGES

An elastic term—Relics of early presses—Eighteenth century examples —French artists—The nineteenth century—Where can we buy them

It seems a pity to destroy books, however worthless in order to take their frontispieces and paste them down as scraps in albums. There are, however, many old volumes without any other attractions than the engraved frontispieces, and many of those specimens preserved in portfolios and in collections of old prints have been saved by the curious from destruction when such worthless volumes have been "scrapped."

The first page, or the design, ornament and descriptive matter engraved upon it, often reveal peculiarities indicative of its age and its purport. Its pictorial rendering and embellishment call attention to the subject matter it contains although it may not always give any lucid account of the object of the writer. These odd title pages and illustrated frontispieces contrast strangely with the simple first page of a modern book, which very briefly tells of the subject, without in any way attempting to unravel the mysteries of the contents.

To elucidate the emblematic references of old frontispieces it may be pointed out that noted wood block cutters and copper and steel plate engravers, worked in conjunction with designers in rendering this first page attractive. Indeed it would seem as if constant reference

to it as the one illustrated portion of the book kept the reader's attention to what otherwise appears a dry, musty tome which even in the days of old could hardly have been popular.

The print collector who wants to fill his folios with pictures or to hang on his walls pleasing engravings will scarcely appreciate the value of frontispieces or will he understand the interest a student of engraving feels in them. The artist who designed an allegorical, emblematical or suggestive picture to serve as a frontispiece in olden time did so with full knowledge of the contents of the book—his intention was to enable the would-be reader to grasp its purport and to " read " in its drawing, in brief, what the author had laboriously traversed at length in the text.

Sometimes the frontispiece suggested the combined efforts of many—even of successive generations in the solution of problems the author had tried to elucidate. Take the work of mathematicians of all ages culminating in a very complex system of accounts—far too elaborate for any practical use in this day, and yet sound in theory and elaboration no doubt, such as the " New System of the Mathematicks," composed by Sir Jonas Moore, Surveyor-General of His Majesty's Ordnance and Fellow of the Royal Society. The work, which was printed by A. Godbid and J. Playford, for Robert Scott, bookseller in Little Britain in 1681, was compiled for the use of the " Royal Foundation of the Mathematical School in Christ-Hospital." This book is very fully illustrated with many remarkable maps, tables and spheres, cleverly and minutely engraved. It seems very appropriate that such a book should be prefaced with a frontispiece like that given in Figure 49. Its composition is fascinating to the student of modern mathematics who has heard of the

researches of the savants in days gone by and desires to learn of the results of their labours. To the connoisseur of engraving this plate is a study, if only in the expressions on the faces of the mathematicians and their assured or puzzled looks, the results of their investigations.

An Elastic Term

The term frontispiece is somewhat elastic, and has been applied by collectors to the illustrations prefacing early tracts and even news-letters, or as we better understand the term newspapers. Indeed the chief interest in some of the early newspapers lies in their frontispieces or head lines illustrated with quaintly cut wood blocks. An old Dutch newspaper published in 1653, known as the *Hollandsche Mercurius*, in which an account of the assumption of power by Oliver Cromwell was illustrated; here history is represented, and by the preservation of this print history in pictorial form has been handed on for future generations to study.

Curious pictorial frontispieces generally prefaced old diaries and almanacs. One well-known publication was the *Lady's Diary* or the *Women's Almanac*, published annually, on the frontispiece of which was a lady's portrait, generally framed in an elaborate design, occupying the centre of the page. The year 1732 was a leap year, a year of note to the fair sex. The Royal lady whose portrait appeared on the title page, was followed by a series of others; in the year 1746 the frontispiece of the same almanac presented a portrait of the Queen of George II, her royal crown resting upon a cushion beside her.

In some of the annual publications of former days it was customary to give the portrait of some celebrity of the year as a frontispiece, just as modern magazines of

more frequent publication do of men and women of the moment—the only difference being that these old prints, engraved reminders of older processes of production, are comparatively scarce, for they were few in number and less frequently published than the modern magazine illustrated by process blocks, the impressions from which are not likely to be rare or valuable, neither can they be considered works of art, merely copies, in that their production is purely mechanical. One of these earlier frontispieces was a mezzotint portrait of George Birkbeck —an excellent engraving published in the "*Year Book of Facts*," in the year he founded his famous bank.

Another instance, an earlier one, in which a portrait served as a frontispiece may be given in an excellent stipple engraving of the Earl of Roden, which was engraved by Picard, after a painting by Oldham, and published in the "*Lady's Magazine*" for 1818.

The term frontispiece is somewhat elastic because it embraces the sober and sedate pictures indicating the depth of learning revealed in the book in which it is published, it is the subject of exultation of its author whose portrait is often given, like the remarkable portrait of Dr. Ducarel in Figure 30, where the author is shown with attributes and emblems of his life's work, an engraving by F. Perry, in 1756, or it may be merely a picture to catch attention like we see in so many modern works. Some frontispieces, in reality title pages, illustrated by sketches which serve the purpose of older frontispieces, give quite a different aspect to this work and provide the engraver with employment generally associated with the comic artist, an example of this is found in the frontispiece of a curious and scarce little book published early in the nineteenth century, entitled "*Bob's Logic Fancy, or the Out and Outer—a Flash Song Book.*"

Relics of Early Presses

Many of the beautifully printed little books from the Elzevir Press are prefaced with pictures and frontispieces, excellent bits of engraving. They are mostly symbolical—too much so in many instances, but cleverly done nevertheless. One of these tiny books is Thomas Smith's descriptive account of "*England, its Counties and its History*," published by the Elzevir Press in May, 1626. On the frontispiece is a good portrait of James I, crowned by two winged cherubs, beneath, the figures of Commerce and Justice.

Some of the engravings by G. Swan make capital frontispieces and title pages. They are clear, well engraved and effective; Dutch cherubs, with faces of the type of Rubens' paintings and Grinling Gibbons' carvings. They are seen in the early seventeenth century books published by "Andream Cloucquium."

There is a remarkably good title page in a "History of Great Britain of the time of Charles II and James II (*Memoires pour servir â L'Historire de la Grande Bretagne sous Charles II et Jaques II*"); on two shields are good portraits of the Kings (they might have been taken from their coins) and well engraved allegorical figures, a very suitable plate for a collection of engraved frontispieces and title pages of the period. That volume, as indicated, is published in French, see Figure 50, and the title page is evidently the work of both French artist and engraver. There is another title page which may almost be considered as a companion picture by contrast, as it represents the German school of engraving at that period. It is also a story of an eventful period in English history showing the contrast between public opinion in the days of Charles I and that of Charles II. Upon one King the wrath

of the people fell, while the other was obsequiously received at the Restoration. These events of cloud and sunshine are cleverly represented by the engravers of the title page of this book published at Frankfort, see Figure 51.

The special licence for the re-printing of old books from the Elzevir and other presses granted to printers must have prevented the duplication of standard books, although doubtless it enabled many to prepare such works which without being entitled to print "*Cum Privilegio*" on their title pages, would have prevented the general publication of such books. One of these sets, works of earlier writers on the lives and the doings of heroes of ancient Rome was published in 1715 by Jacobi Tonson and Johannis Watts in London. In one of the volumes, a book of memorials of Lucius Florus is an excellent engraved frontispiece, a very pretty fancy ornament on the title page, and some good wood block illustrations and tail pieces; in it there is a reprint of the "Privilege" granted by Queen Anne in which she was pleased to "grant him Our Royal Privilege and Licence for the Sole Printing and Publishing thereof for the Term of Fourteen Years"; incidentally it may be mentioned that the page is surmounted by a very good engraving of the Royal Arms.

Eighteenth Century Examples

Of eighteenth century frontispieces there are many, and most of the title pages are more or less artistically embellished.

There was still good sale for the classics then—in this category may be mentioned "*Ovid's Metamorphises*," translated by the "Eminent Hands"; here winged figures and cherubic ornament on the right, and human on the

left, joined by a heavenly host, extol and proclaim the poet's fame.

Early peerage books have been fully illustrated, not merely with coats of arms and coronets, but with engravings of peers and men of rank wearing their robes of state. One of these books is entitled "*The British Compendium or a Particular Account of all the Present Nobility, both Spiritual and Temporal from His Majesty to the Commons*"; a third edition of the work, brought up to date, was published in 1719 by "A. Bettesworth at the Red Lyon in Pater-noster Row," and sold for five shillings; it was a small volume measuring $4\frac{1}{4}$ inches by 3 inches, a contrast from the peerages of to-day! On the frontispiece of this little work was an allegorical figure which was made to write upon a scroll, alongside being a "tree" on the branches of which are hung numbers of crowns and coronets of all ranks. In the text are many full length figures, the first two may be considered as title pages or frontispieces, they are excellent line engravings of George I (Ye Most High and Mighty Monarch, by the grace of God King of Great Britain, Prince Elector of ye Sacred Roman Empire) and of his son, the Prince of Wales (George, Prince of Wales, Duke of Cornwall, Earl of Chester, Steward of Scotland, etc.). Of all the royal house it is probable that His Majesty George the Third was the most frequently engraved as a portrait frontispiece. As such he figures in his coronation robes in an early issue of "*Debretts Correct Peerage*," and in many other books during his long reign. Of frontispieces engraved in line and stipple during the later years of the century we will only mention the one illustrated in Figure 53. The subject at once suggests a book dealing with the piscatorial art—it is a typical Isaac Walton picture, published by B. Crosby, April, 1795. The collector desirous of obtaining more examples can soon

procure them for they are to be had in the print and book shops.

Sometimes fanciful pictures were chosen and engravers did good service in reminding those who were of a later generation of the older amusements and delights of London town. There are frontispieces extant representing scenes in Vauxhall Gardens, at the Spaniards' Inn as it was in the eighteenth century, of Sadler's Wells and Merlin's Cave, of Marylebone Gardens and other places of less repute. Throughout the eighteenth century engravers and wood block cutters did good service in illustrating the subject matter and aims of the authors.

French Artists

The characteristic touches of French artists such as Charles Eisean, whose work has been mentioned in a previous chapter, were peculiarly suitable for the taste of the closing years of the eighteenth century. Art in which floral emblems, cupids, and tokens of the goddess Love predominated were in accord with the popular decoration of French furniture and ornament at that period. Eisen drew numerous frontispieces and titles, fleurons, and tailpieces which were engraved by De Longueil Aliamet and other noted engravers.

A lover of decorative engravings can make up a charming collection of the pretty old book ornaments, such an album could be arranged according to the artists or engravers whose works they represent, and additional interest is secured.

The Nineteenth Century

Engravers continued to produce excellent prints for book illustration from engraved plates during the early

years of the nineteenth century, two examples shown here indicating two distinct styles, both good and popular in their several ways. Another good frontispiece is that of "*Young Man's Best Companion*," published by Nuttall, Fisher, and Dixon, of Liverpool, January 1st, 1811, and it is a capital line engraving showing the opportunities of study in art, science, literature and music. Figure 52 is the title page to the "*Vicar of Wakefield*," an edition published in 1805; the charming engraving depicting Mr. Birchell reading the "Ballad of the Hermit"; the engraving is by Warren who was chiefly engaged on small engravings for book illustration, it is said that Warren was one of the first to attempt engraving on steel.

Steel engravings were much used for book illustration toward the middle of the nineteenth century; the engraving of scriptural subjects, so much favoured then, being very successful. As an example no engravings could be finer than those in "*The Christian Souvenir*," published in 1842, the frontispiece of which is "Little Children Brought to Christ." Again there are those delicate little bits of steel engravings so often found in editions of the poets. In the "*Complete Poetical Worke of Henry W. Longfellow*," there are two delightful bits of steel engraving, one on the frontispiece and the other on the title page facing it, the subject of the former was taken from *Evangeline:*

> "Fair was she to behold, that maiden of seventeen summers.
> Black were her eyes as the berry that grows on the thorn by the wayside."

The ultra modern and ascetic collector stores first editions of Tennyson's poems and Scott's works, and delights in those in which there are pictorial pages. Some books, *editions de luxe*, are rendered beautiful by picture pages and titles, the work of leading artists of the

day ; but to tear out the frontispiece and paste it down in an album is a vandalism which can scarcely be sanctioned even by the most enthusiastic collector of prints. Thus the portfolio may well be closed with the gems of the engravers whose careers were ended some three-quarters of a century ago.

Where Can we Buy Them ?

In the neglected upper shelves of the little used library, among the volumes discarded as worthless and merely waste paper, many fine gems of engravings have been secured, but it is not given to every one to have the entrée to an old library and less seldom will they obtain permission from owners other than themselves to purlion or destroy. It is therefore a not unusual query to hear, Where can we buy them ?

In times gone by the book barrow men committed many vandalisms, with the old odd and quite unsaleable books they bought in mixed lots. They would throw out books for which they had no sale into the " penny " or " two-penny " box, and hunters after such scraps bought them for the sake of engraved frontispieces and title pages ; they tore off the back for the sake of the bookplate pasted thereon, well knowing that what would be undesirable at any price to a book worm would fetch double the price for its *ex libris*. Thus odd books without backs containing well engraved title pages were scrapped unless saved by a collector. Many good examples have perished while others have been preserved in albums of such oddments. Collections rarely come into the market, but odd lots and a few good plates can be bought in a mixed album.

FIG. 52. "THE VICAR OF WAKEFIELD"
A frontispiece, engraved in line

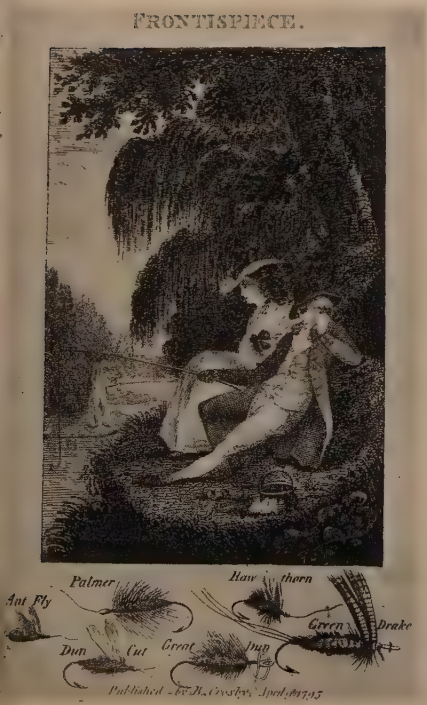

FIG. 53. "A PISCATORIAL WORK"
A frontispiece, engraved in line

Published by B. Crosby, April 9th, 1795

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FIG. 54. DEDICATION PLATE. THE ARMS OF THE DUKE OF NORTHUMBERLAND

FIG. 55. PLATE DEDICATING THE WORK TO MARIA THERESIA

FIG. 56. DEDICATION PLATE. THE ARMS OF THE EARL OF GUILDFORD

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CHAPTER XVIII

DEDICATORY PLATES AND BOOK ORNAMENTS

Object of Dedications—Personal acknowledgment—Decorative Ornament—Tail Pieces.

THE printer of former years used two different types of attractive illustration; the one illustrated the book in crude picture form; the other acted as pictorial advertisement for its sale. The printer worked like other craftsmen in conjunction with some wealthy patron, and depended largely upon him for the sale of his books. This led to the use of decorative dedicatory plates, which have frequently some reference to the family history of the patron to whom the book was dedicated. In conjunction with these plates, serving also the useful purpose of attractive illustration either of title page or for facing the preface to readers, the printer used choice little head pieces, illustrations at the ends of chapters, and little pictures for the most part designed, with no special application to the reading matter of the book itself, for introduction here and there. Illustration was costly in the days when the engraving of copper plates and the cutting of wood blocks took the artist a long time to accomplish, and both dedicatory plates and book illustrations served again and again in the different works the printer published, and they were by no means confined to the works of the same author.

The owners of the early printing presses were often writers as well as printers and publishers, and they appear

to have acted frequently as editors, completing and finishing off with suitable illustrations the work of inexperienced authors. Other printers worked for noted authors or for schools, colleges and institutions for whom books of reference were sometimes specially prepared, decorating the books with the author's crest, or with the arms of the college or institution for which the books were printed.

Some of these old book illustrations were exceedingly ornamental, and the best artists of the day undertook their preparation.

Object of Dedication

Although there is no definite rule dedicatory plates are usually found on one of the fly leaves at the beginning of a volume, and on the next page, backing the picture plate, is the dedication, set in type. Such plates were no doubt primarily engraved with the object of calling attention by arms or pictorial symbols to the noble or illustrious patron to whom the dedication was addressed. In its common early use the term " dedication " was akin to consecration, being first used in connection with objects dedicated to religious uses. As is well known the large volumes produced by the earlier printers were intended for ecclesiastical institutions, and were often dedicated with a view to the religious purposes for which they were to be used. The dedication in old books addressed to a patron or friend testified respect, and embodied a recommendation of the book to his special notice and care, as well as being a solicitation of protection and favour.

Some may see in such dedications a lingering touch with the early feudal days, and the times preceding the

advent of printing. Many indeed were effusively worded as the dedicatory plate illustrated in Figure 56, which has upon the back of it a somewhat cringing allusion to the patron, the Earl of Guildford, who arms and motto, "Virtue is the only nobility," are depicted thereon. This serves as the type of many such plates engraved or printed for noble patrons.

The dedicatory plate, illustrated in Figure 54, bears the arms of the Duke of Northumberland of that day, who was justly entitled to the homage of the writer of the book which was entitled "*A Catalogue of Trees*," in that, according to the dedication, the Duke had displayed great taste and magnificence in his culture of plantations, and had shown himself a true patron of the arts and sciences. It is a pretty piece of copper-plate engraving, the work of Terry and Batley, of Paternoster Row.

In the early days of printing, especially in Germany and Italy, the use of dedicatory plates seems to have overlapped the more ancient method of advertising books by the use of printers' marks and symbols. These printer's marks are quite distinct from dedication plates, the former being the emblem of trade or trade mark of the printer, who in those days received more credit for the book than the author. The early dedicatory plates of the Italian presses were frequently ascribed to Popes, Cardinals and Bishops; for the occupants of the Chair of St. Peter were patrons of literature, and the crossed keys and triple crown of the Roman Pontiff are frequently seen in old books. The very handsome plate illustrated in Figure 55 is taken from a book dedicated to the Arch-Duchess of Austria and Empress of Germany, and was dedicated to her on the occasion of her marriage with Francis Stephen of Lorraine, who afterwards became Grand Duke of Tuscany.

Personal Acknowledgment

There is a curious frontispiece to a book entitled "*Private Instruction,*" by Gaetano Ravizzotti ; the author having inscribed his autograph with the date on the ribbon scroll below the plate. A plate engraved by J. Clark, has in the dedication reference to a book, the material for which had been collected in the neighbourhood where the patron resided, and it is dedicated to him in return for having granted facilities for research. It reads: "I request that these collections as they were made in your neighbourhood may also make their appearance under your protection."

There are dedications of a sentimental kind, many authors dedicating their volumes to those for whom they had a tender regard, and some used such plates from loyal motives rather than from the more sordid motive of commercial advertisement.

Decorative Ornament

The use of book ornaments in the past as in the present was very varied. Many took the form of decorative illustrations across the top of the title page, as one used in an old book entitled "*History of the Rebellion.*" Others occupied the fly leaf of the frontispiece, and were of a semi-commercial type, such as one dated 1663, bearing emblems of labour and constancy. Michael Burgher, the great copper plate engraver, of seventeenth century fame, engraved some beautiful tail pieces; Simon Gribelin too, did some dainty engraving, when time was of small object to the craftsman. See Figure 59. In the middle of the eighteenth century French art exercised considerable influence over the engravers of book ornaments. Figures 57 and 58 are also illustrative of popular styles.

Decorative Ornament

When Bewick wrought such a change in book engraving by the introduction of little wood block pictures, the printer made full use of his expositions of the art in book ornament. There are many old books on London barrows and in old book shops, which as works of literature are of small value, but in many of them will be found choice head-pieces and tails well worth collecting as examples of the art of engraving book illustrations, which range from the crude blocks of the early printer to the stipple and line copper-plate engravings, the more modern work of the wood block cutter and of the steel engraver, and the splendid examples of process work including half-tone illustrations and three-colour work.

Tail Pieces

There is something very attractive in the charming little tail pieces met with in old books, many of them are quite gems of illustration, designed with skill, artistically worked to convey some special suggestion appropriate to the subject, or in accord with the art of the period. It was thus in the days of Louis XV when so many artists vied with one another in securing that harmony in artistic decoration in furniture, painting, sculpture and in many other ways. Designers produced many of these little bits which have been preserved in old scrap books, and, carefully mounted, are so much appreciated in an album of miniature engravings.

In England some of the sombre heavy quaintness of printed books made during the last few years in the eighteenth century was relieved by dainty tail-pieces, many so eminently suitable for bookplate (*ex libris*) ornament and indeed sometimes used as such. C. Eisen, who

died in Belgium, was a clever designer of such pleasing pictures in the composition of which cupids and love predominated, trees and flowers and pretty floral sprays and wreaths being so tastefully introduced.

The illustration in Figure 60 is illustrative of the older type of early wood block tail pieces, being reproduced from a sixteenth century book.

FIGS. 57 and 58. BOOK ORNAMENTS

FIG. 59. BOOK ORNAMENT BY SIMON GRIBELIN

FIG. 60. SIXTEENTH CENTURY TAIL PIECE

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FIG. 61. A COLLECTION OF PRINTERS' MARKS

Title page and examples from collection formed by Joseph AMES

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CHAPTER XIX

PRINTERS' MARKS

Origin of Marks—Early Examples—Punning Marks—Picture Blocks

THERE are some minor paths in which the collector of prints seldom treads. Yet in these side lines of the collector there is much to delight, and many rewards for those who search diligently for examples in out of the way corners. An excellent example of such by-paths is found in the beautiful little engravings seen in so many old books. That is in volumes bound in calf and often enriched with gold. Quaint little books, and large tomes full of much unreadable matter, although the black letter type may be interesting and the long "S" of the text troublesome.

On the frontispieces of some of these books the engraver has shown much skill. He has made them emblematical of the subject matter treated upon, and he has tried to bring out by his graver the salient points in the author's discourses. There are, however, other discoveries to be made not far removed from the owner's book-plate, testifying to the engraver's knowledge of heraldry, which may be found pasted on the fly-leaf. They are the little gems of emblematic and often heraldic devices known as printers' marks.

Craftsmen of old had their marks and were proud of the symbols of their craft, and printers inserted blocks in a prominent position in the volumes they produced,

perhaps as a reminder of the signs by which their shops were distinguished. And, probably, the more progressive and enterprising had an eye upon the advertisement they would secure by the use of a neat and attractive printer's mark cut by an expert on a wood block.

Origin of Marks

The masons' marks of old are among the earlier examples; craftsmen of almost every kind invented marks by which their goods or their workmanship could be identified. It is, however, contended that printers' marks, the distinguishing marks of the several presses, took their origin in the book-plates (*ex libris*) which were freely used on the Continent of Europe at that early date, that is before the general use of book-plates in England by owners of libraries and by some publishers and booksellers.

It is said that the Psalter of 1457 was the first book in which the name of the place where it was printed was inserted. That was before the idea of pictorial or emblematical signs had occurred to printers. Of course the employment of wood block illustrations in the text suggested a further development in making the "mark" more attractive; it soon became more than an emblem, a cypher, or the mere representation of a shop sign. Its use was introduced before that of the title page which followed a few years later. Naturally the latter developed faster, for there was more opportunity in their use for artistic display than in the printer's mark, which, however, for many years was very ornate, and many of the examples remaining in old books are worthy of a place in a collection of prints from their artistic merit, apart from their interest to lovers of old books.

Early Examples

The position of the printer's mark is of some importance, for it was changed several times. The mark was at first in conjunction with the colophon, generally placed at the end of the book ; then the mark was given greater prominence on one of the early fly leaves (sometimes at the end of the volume too), and later it was seen on the title page where it occupied a prominent position.

The marks and other indications of ownership are generally found in old books, even in the earliest examples of the English Press, for when Caxton set up his Press at Westminster they were already in use by printers on the Continent.

Naturally examples of the sixteenth century are valued, especially those curious pictorial blocks—but it seems almost sacrilege to cut them out from the ancient books in which they were first imprinted, however useless and uninteresting the old worn volumes appear now.

The sources from the chief symbols in these little pictures, so quaintly and yet ably cut in wood, were derived were not always the same. No doubt many people clung tenaciously to their house sign and used it whenever possible. Some used simply a merchant's mark, like the St. Alban's Press in the design they adopted, introducing the Cross also.

Wynkn de Worde traded at the sign of the "Golden Sun" in Fleet Street. His mark, surmounted by a scroll on which was his name, used early in the sixteenth century was delicately cut on a wood block. The "Sun" occupied a central place in the design, flanked by floral emblems and fruit—there was a crescent moon, too, in the picture.

The mark of R. Pynson, a monogram supported by two nude figures, and that of Robert Wyner have often been mentioned by writers on the subject.

Shop signs have often been used as the basis of marks, an early example being that of John Byddell, who in 1540 (*circa*) traded at the sign of "Our Lady of Pity." One of the books in which he inserted his mark was entitled "*News Out of Hell*," a somewhat terrifying publication.

Punning Marks

Some printers were at an early period fond of using as a mark a pun on their own names, thus Richard Grafton adopted that of a tun in association with a grafted tree. N. Eve, of Paris, as a rebus on his name hung out the sign of "Adam and Eve" and pictured our first parents in their traditional garb.

Printers have not yet discarded the use of marks, and some still use their old shop signs and make a rebus on their names.

Picture Blocks

As time went on merchants' marks and traders' signs became less conspicuous in the designs which still served as printers' marks. These picture blocks were made more decorative and eventually became small vignettes, ornamenting the title page, the printer's imprint answering the purpose of the early printers. Publishers, printers and booksellers at one time an almost united trade making and distributing books, became separated in their several occupations. There was, and in modern form is still, frequent use of such illustrations as thus already described, all emanating from the earlier traders' marks. Those

plates which were engraved in the closing years of the eighteenth century, and which became so dainty and pictorial are of course valued most by the collectors of prints as examples of the engraver's art, but in the eyes of some they cannot take the place of the quaint old blocks cut in wood. Blocks of an early date, about 1668, on which the craftsman's mark, the compass, and the legend "Labore et Constantia," were often used. Illustrations of engraved book ornaments and later developments of marks have been given in the previous chapter.

Figure 61 is a reproduction of an old engraving showing a collection of printers' marks dating from the days of Caxton. These examples were taken from a large collection formed in the eighteenth century by Mr. Ames, and published in his "*Typographical Antiquities*" more than a century ago. The collection included several well-known examples which have already been mentioned. "A collection of Old English Printers' Marks, Rebuses, Devices, etc." gave a prominent position to the trade mark of William Caxton, surmounted by the Royal Arms of England, the right and left of this engraved block may be seen the type cutter on the one hand and Caxton holding a completed volume on the other. This title page of printers' marks with several others from the same collection around it, as shown in our illustration appeared in the "*Encyclopædia of Antiquities*," published in 1825.

The printers' marks of Richard Pynson of 1493, John Rasteil of 1520, and Richard Grafton have already been mentioned. In this collection there are also simple marks of Julian, a notary in 1498, Lawrence Andrew, John Biddle, John Cawood and others. The rebus on the name of John Day is obvious, and that of William Midleton also. Some will appreciate the pious legend of Hugh Singleton who inscribed "God is my Helper" around his mark.

CHAPTER XX

BOOKPLATES

The Cult of the Hobby—"John Smith—His Book"—Styles and engravers—Armorials—Book piles and Library interiors—Chippendale and Jacobean—Wreaths and Festoons—Pictorial—Urns and Vases—Colleges and Schools—Ladies' plates—Modern bookplates—Conclusions.

THE collection of bookplates (*ex libris*) although a separate cult is so closely associated with prints that at least one chapter in this work must be devoted to it. Bookplates are the marks of ownership pasted in the books forming a public or private library, and in their preparation they have been considered worthy of the best efforts of noted engravers in days of old, and even in modern times the work put into these little labels has been marvellous. It would seem as if the bookplate was the best opportunity for the engraver skilled in miniature work to excel.

The engraver of script and ornamental printing has had in the preparation of these plates every opportunity; heraldic engravers have given to their clients some of the best of their abilities, and the artist has crowded into a very small space delightful pictures. To the experience of the most renowned engravers we owe those charming bits of stipple and line found in old books.

So numerous are the distinct varieties that it is impossible here to give due prominence to each one of them, and this brief reference to bookplates must be confined to their study from the viewpoint of a general

collector of *prints*, not from that of one who has devoted much time to the study of these little "scraps of paper" around which clusters so much charm and in their classification an especial delight.

The Cult of the Hobby

The collector of bookplates specialises on one or more of the styles into which the plates are divided, or he gathers together examples of every kind, and then separates them in his albums or solander boxes either alphabetically or after the style in which they are engraved. In the following paragraphs some of the more clearly defined styles are reviewed, but as the collector advances in the pursuit of his hobby he discovers many minor divisions and sub-divisions.

Some years ago the rage for bookplate collecting reached a great height; there were many enthusiasts in England and America and some notable collections were made. Alas! some of these have already been dispersed and those who are still collecting are the richer.

It cannot be denied that the collection of bookplates is no longer classed as a popular hobby. Perhaps it is that whereas bookplates could at one time be secured for trifling sums and collectors were willing to exchange examples to mutual benefit most of the older plates and those from large libraries are in the hands of dealers, and prices are maintained. The value of good plates remains about at their highest pitch because of their rarity. The cult of the bookplate will revive, and when it becomes popular prices must advance, for even in large libraries the number of prints struck off from one engraved plate was comparatively small, and reprints and modern reproductions are easily detected.

There are many lady collectors, and the bookplates

of women often form the subject of specialised albums, although ladies' plates have been engraved in nearly all the styles known not only is there necessarily heraldic difference but minor peculiarities by which such prints can be distinguished.

In the days when there were no "process blocks" or cheap printing men lavished their skill upon wood block cutting and copper plate engraving in miniature; and although there are a few notable exceptions most of the early bookplates have been produced by one of these two processes.

As already intimated the best engravers lavished a wealth of skill upon the details of these beautiful little plates. They rarely drew their models and designs from the work of early or contemporary painters; oftentimes the artist who drew the picture was also the engraver, although not always so.

This chapter deals only with the cult from the standpoint of the collector of prints and, although not necessarily, he secures bookplates as he would pictures and prints—from their artistic merit rather than from their heraldic interest. As each different plate has been taken out of a book (or has been intended to be pasted therein) it bears the hall-mark of personal ownership; thus giving it a double interest—the work of the engraver and the library from which it came.

Unfortunately only a small proportion of bookplates bear the name or initials of the engraver, and a still smaller number those of the artist. In a large collection, however, there are many plates bearing the mark of identity of the engraver, and others engraved in a similar manner following the same design so closely although generally varied, that a collector wishing to classify according to engravers and styles can do so.

Naturally the branch of the cult which will appeal most strongly is that associated with pictorial design and artistic effect. One of the great divisions of *ex libris* is the "pictorial," but picture subjects and artistic rendering of name plates and heraldic shields and their supporters makes that class by no means exclusive. The artist has shown his skill in many directions.

Many will carelessly turn over the fly-leaves of the books in a large library, especially one where the owner, a bibliophile, has been a "collector" of books from varied sources, and they will be astonished to find so many interesting "pictures" in the printed bookplates pasted by different owners at various times, dating back to about 1698 (only a few rare plates are found in this country dated earlier).

It is these pasted-in or stuck down prints which a print collector will welcome. Among them will be found many of the best efforts of famous engravers of the eighteenth century. It is within that hundred years that nearly all the "old" collectable bookplates fall. When the nineteenth century dawned, art had fallen low, and the only favoured plates were simple armorial (a few notable plates excepted). There was little or no attempt to make bookplates attractive until a century later, when such modern artists as Sherbourne, Eve, and others began to revive the art—their plates are gems for the collector of modern bookplates, but too modern to be included in an album of old prints.

"John Smith—His Book."

There was a time when the owner of a book was careful to write his name therein. In the words inscribed above the ownership of a book was declared. It was always in

bold script and often disfigured title page as well as fly leaf. In many odd volumes, old leather bound tomes in "black letter," and even more recent "Roman" such inscriptions as "John Smith—His Book" may be seen. These are often erased and others take their places for books changed ownership in the past as they do to-day. There are some exceptions for some valuable libraries are still rich in the family treasures—heirlooms containing bookplates of several generations bearing the same name.

Long before pictorial bookplates were engraved the writer of the name embellished it with a winged cherub, and occasionally added underneath his signature a death's head and cross bones, insinuating threats and dire punishment should anyone purloin the volume.

The simple name label was among the first used in this country (large heraldic labels were used on the Continent pretty generally throughout the seventeenth century) then followed more artistic labels closely copying the Grindling Gibbons cherubs of the Raphael School which more or less artistic amateurs sought to decorate their signatures with. One excellent example of an early label on which there is a corpulent cherub holding a scroll on which is the inscription "Richard Robbins: His Book."

At first sight it would appear that there was not much artistic merit in such simple inscriptions; the collector soon finds that the engraver generally managed to introduce some very effective borders or scroll work which gave a simple but effective beauty to the name whether it was engraved in block letters or in script. There is a quiet dignity about these curt and decisive labels which at once mark clearly the ownership of the book in which they are pasted.

Styles and Engravers

The heavy scrolls which marked the engraving of coats of arms and framed inscriptions upon old silver and pewter found their replicas in the engraving of bookplates. Indeed all through the century or more the now eagerly sought after bookplates were being engraved their designers kept very close to the contemporary work of the silversmith and heraldic artists who emblazoned arms in colours for many purposes. The engravers of bookplates, too, followed the established rules of engraving what in paint and heraldry indicated gold, silver, red and other pigments carefully using the graving tool so as to produce what would be understood by cross-hatching and other lines and shading.

The styles followed one another in correct order just as advance and progress was made in contemporary ornament. The earlier plates were heavily mantled, and foliated scrolls made remarkably good designs. The most interesting of the early plates engraved in this country are dated, the years during which very many libraries were supplied with plates being from 1698 to 1705, other dates in lesser quantities following throughout the eighteenth century. Such plates are with and without supporters, but most of them had a descriptive scroll under the shield. Next in point of date came the bookpiles, the designers of which rather slavishly followed the original type. Then engravers introduced the Jacobean style, its name rather a misnomer. The older colleges had early plates, and many fine armorials are found in the group among which are early armorial and Jacobean.

Amateur collectors will readily recognise the so-called Chippendale plates, because the fanciful style of the rococo ornament of the shield or some portion of the design is so

strikingly characteristic of the style of ornament introduced by that famous cabinet maker, Thomas Chippendale, whose innovations in ornament, first carved, gradually permeated art from the middle of the eighteenth century almost to its close. Admirers of antique furniture and collectors who have followed the styles of ornament prevailing during the last quarter of the century will readily recognise the plates in which the chief ornament of the engraver consisted of combinations of ribbands and wreaths and pretty festoons of flowers. Occasionally there have been short spells of fashion which have for a time arrested the progress of popular styles, such as the distinctive features of the plates in which urns or vases were introduced. Of later styles of bookplates collectors of prints have little to do.

Reference has been made to the introduction of cherubs in some of the early labels. Various representations of angel forms have always been popular in the more ornate designs and they have been introduced in many styles by different engravers, even as supporters in Chippendale plates. Many of these have been stippled and sometimes printed in colours; indeed now and then two or three varieties in different coloured inks of the same plate are procurable. As an instance there is a charming pictorial stippled plate of this character engraved for Jonathan Lovett (afterwards Sir Jonathan Lovett, Bart.) of Liscombe House, Bucks., the colours in which this plate has been printed are black, sepia and red.

Of all styles appealing to print collectors those varied subjects which are generally classed as "pictorial" are the most favoured. Picture subjects are so numerous and so varied that there is ample choice for specialisation. Many unusual plates have been engraved and some have been coloured. But such plates are rather uncommon, one

example is the armorial plate of John Fenwick, of Newcastle-upon-Tyne, born at Hexham, 14th April, 1787, and, as his plate records, he was "married at Alnwick, 9 June 1814."

There are many remarkable plates, in engraving which even the best engravers seem to have put more than their ordinary care in carrying out the design of the artist. One very splendid plate of this kind is that of Sir Thomas Gage, Bart., of Hengrave Hall, Suffolk, engraved by Bartolozzi in Lisbon, 1805, after a design by Signeira, a large and charming piece of work; the plate of A. Bennett, by Hughes, appears to have been taken from the same design.

Armorial

As already stated, the early armorial bookplates are scarcely pictorial, although many are exceedingly handsome. To fully secure a proper sequence of bookplates, even where confining the collection to those interesting to print collectors it is almost necessary to secure a few of the seventeenth century plates used in monasteries and other libraries on the Continent. Most of them, it is true, are armorial, but in the massive designs engraved many were remarkable plates. One of these, a large plate, measuring 7 inches by 5 inches, was used in a ducal library, and is dated 1618. The fine shield of arms has supporters (winged angelic figures) holding branches of choice fruit. The scroll bears the inscription:

"Ex Bibliotheca Sereniss Vtriusq Banariae Ducan."

Of the early plates engraved in England from 1698 onwards, printed from copper plates, are many of ducal families and of others entitled to arms with supporters,

surmounted by helm and crest. Of course, the quality of the engraving and of the printing varies, but among a few of the best examples there are some curious and interesting features observable. Among such a group may be recommended as pleasing examples of early armorial bookplates, which belonged according to their labels, to "The Right Hon. Sir Thomas Trevor, Knight"; "Richard Foley, Esq., 1703"; "Sir Thomas Littleton, Bt. 1702"; "George Stanhope, D.D., Dean of the County of Dorset, 1703"; and "Sir William Hustler of Acklam, in Cleveland, 1702"—all without supporters. In these plates there are quite a number of typical minor styles worth careful noting by the student of engraving. More elaborate, and, on the whole, more attractive plates are those with supporters; for in some instances the latter are quaintly drawn. A pleasing little selection of dated plates can be obtained without much difficulty; as examples, take those of "The Most Noble Henry, Duke of Beaufort, 1706" (a very large plate); the "Earl of Portland"; "The Right Noble William, Duke of Devonshire"; "Henry, Duke of Kent, 1713" and another design of the same owner dated 1710. None of these plates give the engravers' names, which is much to be regretted. There are, however, many later plates on which the engravers have placed their names and initials, and among them a few with pictorial supporters.

It is not necessary to enlarge upon later armorials except perhaps to mention a few of the exceptions to the rule which followed closely accepted styles. Of the curious armorials in which the engraver does not appear to have followed any well defined rule, there is the heavy mantling that required the touch of a skilled engraver to render it effective. This class of work is found in the large plate of "Sir John Hussey Delaval, Bart." the groundwork being

covered with long wavy lines, and the oval concave shields (two in number) are shaded and stippled.

Much might be written about the family pride of lineage of those who could mass together a vast number of quarterings, showing their connection with a galaxy of old families. Of such bookplates, a really magnificent specimen of heraldic engraving, that of the Rev. Edward Beauchamp St. John, engraved by N. Whittock, of Oxford, will take a lot of beating. On this plate, on one large shield surrounded by a rustic frame with oak leaf garnishing surmounted by three crests, are no less than sixty quarterings, the legend reading: "Data, Fata Secutus."

Thomas Jones, of Llanerchrugog Hall, also had a fine shield with many family arms and several crests engraved thereon.

Most of the early prints are from copper plates, a few rare ones being prints from wood blocks.

Book-Piles and Library Interiors

It seems natural that books should figure in the designs of labels to indicate book ownership, but such plates are scarce and many minor types are rare. The vogue of the book-pile label was cultivated by some owners of libraries, especially those in which scarce books were stored—and read. The style was followed by a few engravers from 1740, but it did not last long—until revived in a slightly different form some years later. The early book-piles slavishly followed almost identical arrangement of the volumes so carefully engraved. In the production of such plates as those of Caesar Hawkins, Patrick Comersford, Rev. J. Withers (dated 1748), Gabriel Neve and Edward Walmsley, the artists showed considerable

skill. There are few dated book-piles and even less with the engravers' names appended.

The book-pile plate of William Christmas is signed by E. Lyons; and George Goold's two plates were engraved by Brooker, of 56 Bond Street. This brings us to the development of the book-pile taste which resulted in the style known as "library interiors." The engravers of some of these plates after having secured an effective design adopted them as stock patterns and used them for several clients, simply altering the arrangement of the shield of arms. Others who were not so familiar with designing such "viewplates" of interiors seem to have taken the liberty of copying very closely an effective plate by some celebrated engraver.

There is a remarkably fine plate designed by Gravelot, and engraved by J. Pine, for Dr. Burton. Obviously taken from this design, although not slavishly copied were the plates of Wadham Wyndham, and Thomas Gaisford.

Of interiors proper, perhaps that which was done by H. S. Storer, *del et sculp.* for John Peace, of Bristol, is one of the best; in the design there are presses filled with books, an exceedingly good mantel and overmantel, and several well drawn chairs and other library fittings as well as well-filled shelves.

Jacobean—Chippendale

The collector of bookplates finds delight in the decorative plates, the heavy mantling and scrolls of the bookplate which come under the designation of the Jacobean style. The term is somewhat of a misnomer and rather deceptive, as it is without connection with the period after which it is apparently named. This plain

and by no means ornate style which can have little interest to the print collector, followed the early armorials and runs from about 1720 to the middle of the century when Chippendale designs first made their appearance.

There are a few plates which are not far from the Jacobean, connecting links with the more decorative Chippendale. A remarkably good example of that style, not far evolved from the earlier type, still retaining the helm and crest, but florally ornamented, was engraved by E. Thorowgood for "Philip Burton of the Exchequer Office Lincoln's Inn." This plate is of special interest because of the quality of the script and Old English lettering, and also because it is headed with the curious legend—written in some old books and used in later bookplates—"The wicked borroweth and payeth not again."

True Chippendale plates are those the chief feature—generally a very conspicuous one—of which is the formation of the shield of pear-like form enclosed in a frame which follows closely the style of carving adopted in most of the fashions which Thomas Chippendale introduced in all decorative art. There are hundreds of such plates, nearly all quite different and yet with very little alteration in the design with almost slavish precision. Nearly all the plates were printed in black, in some cases now turned brown-black by age; there are, however, a few plates in red and red-brown, and some exceptional plates printed in blue. Of these two examples may be mentioned, that of Wm. Leigh Rushall in red, and that of John Freke Brickdale printed in bright blue.

Not many of the plates of this period are dated, a good plate of Benjamin Hatley Foote is dated 1743. Several of the rare plates by Skinner, of Bath, among them the plates of "Charles Delafaye" and "John Hughes, of Brecon" have the engraver's initials and "Bath" on

the plates; that of Henry Walters by the same engraver is dated 1747.

There are many specialistic divisions in which collectors of Chippendale bookplates can indulge. There are those plates by R. Mountaine, which, although Chippendale in style, are so different to any others; they are mostly scarce and command high prices. A peculiarity about these plates is that the engraver had many ways in which he inscribed his name or initials; he was apparently rather whimsical in his treatment of the mark of his identity and sometimes seems to have tried to conceal it in the design of the plate. Most of the varieties are found in the following plates, the manner of the artist's signature being given in italics, in brackets: "Henry Mill" (*R. Mountaine, Winton*); "C. Blackstone" (*Mountaine Sc.*); "J. Moody Bingham" (*Mountaine Sculp.*): "John Sturges" (*R. M. Sculp*); "John Headly, L.L.D." (*R.M.Sc.*); and the plates of "Charles Mill," "John Duthy," and "C. J. Collins," all signed (*R.M.*). There are other plates not signed, but obviously by the hand of the same engraver, following the identical style of some one of those already mentioned.

As regards the duplication of designs it is no uncommon thing to meet with Chippendale style frames, evidently stock patterns, used for two or more different persons. There are two magnificent plates of the cherubic style engraved respectively for "William Horton Esqr." and "The Rev. John Watson, M.A." the work of the same engraver, who unfortunately did not sign them; in these plates, vases and remarkably well engraved flowers are introduced. It would appear that when a really fine plate had been designed the same scheme of ornament was frequently repeated, sometimes sloped in the opposite direction. There are three plates almost identical, those of

Richard Fisher, Samuel Stephens, and Richard Jenkins in which the cherubs are the same, but the frames are slightly different.

In a certain group of rare plates a cupid, cherub or youthful figure of angelic form appear in pairs or singly. One of the most beautiful and almost the rarest plate of this type is that of "Thomas Abney, Esqr," the winged cherub being represented as flying through space among clouds, holding a scroll on which is a finely engraved shield on which are the Abney arms, and the legend "FORTITER ET HONESTE." Another unusual plate is a clever piece of engraving by W. Austin, executed for "Sal. Dayrolles, Esqr." In this case the cherub stands besides a shield, acting as a single supporter, it is a very ornate plate prettily decorated with floral sprays. Another pair of plates are those of John Silvester and Thomas Lucas, although not so elaborate may be instanced as identical but reversed, in that they are signed by the engraver "G. Terry, Spt.—Pater Noster Row—St. Paul's, London."

To these interesting Chippendale plates must be added specialistic divisions such as those in which the chief features are rococo or shell work, waterfalls, music, and designs in which the cornucopia is in evidence. Not many of these charming plates are dated, an exception is that of Thomas Boycott, which is dated 1761, and from its extravagant ornament the date may be cited as indicating the time when the pure Chippendale had quite disappeared in the cloak of superfluous decoration.

WREATHS AND RIBBANDS

When the extravagance of ultra "Chippendalism," to use a coined word, had ceased to charm there was a return to the more correct emblazoning of arms upon a

shield, generally quite plain but enriched with very pretty decoration. Such shields of arms with simple inscriptions became very common towards the close of the eighteenth century. Examples of plates in which the ornament consists almost entirely of wreaths and ribbands are numerous. Among those of good representative types may be instanced the plates of "Wm. Constable, F.A.S., F.R.S.", "William Graves, Esqr.", "Brownrigg," "Jno. Brewster, A.B.", "Sir James Langham, Bart.", "William Boys, Sandwich, Kent," engraved by M. Mordecai & L. Levi, "Goodman's Fields" and others.

Pictorial

It is in the group of bookplates which come under the direct grouping of "pictorial" that the collector of prints will chiefly revel. Every one of these plates is a separate work of art, for upon them artist and engraver have lavished much skill. Some of these plates have been labours of love and engraved for friends. The faddist may subdivide the classification, but the album of pictorial bookplates is seen at its best when it affords fresh surprises on every page; when the efforts of the best known engravers are compared and the delightful masterpieces of Bartolozzi are seen side by side with those of his pupils and competitors.

Sir Foster Cunliffe, Bart., had a charming stipple plate by Bartolozzi, and many examples by this famous master of stipple could be quoted. Perhaps one of his most delightful plates was that of Lady Bessborough engraved in 1796 from a drawing by G. B. Cipriani.

J. Scott engraved many bookplates; some of his small miniatures were full of detail requiring the use of a lens to realise their great beauty; one landscape scene, on a

FIG. 62. BOOK-PLATE OF LADY OXFORD AND MORTIMER, 1733

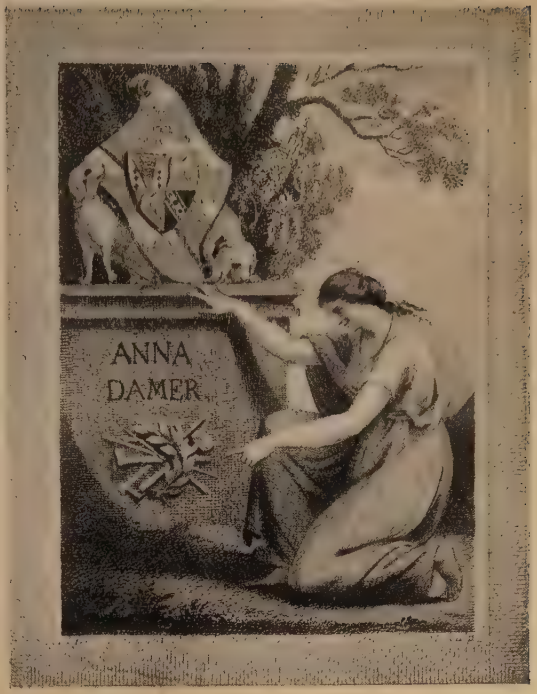

FIG. 63. BOOK-PLATE OF ANNA DAMER
Engraved by F. Legat, from a drawing by Agnes Berry, 1793

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FIG. 64.—KING EDWARD VI.

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plate done for J. H. Bransby, represents spring time, a picture of ploughing and sowing.

Broken columns, ruined abbeys, and ancient buildings were some people's fancy, and there are several delightful examples signed "R.B." one of the best picture plates being that of "J. Brand of Lincoln College, Oxon."

There are not many colonial bookplates of early days; but there are some good plates used by early American settlers; a pretty little engraving in line and stipple bears the inscription "William Belcher, Savannah."

Howitt had a curious style of engraving foliage and ferns, a very remarkable plate being that of William Edkins. Howitt was also the engraver of a plate for G. C. Bainbridge, on which there is a pointer dog scenting a pheasant; the dog is excellent and the unusual arrangement of the scene is cleverly planned. There is a striking bit of rustic engraving by Pye on a plate of "Thos. Nicholson of Stockport," date, "1798."

There is not much architecture of historic interest in pictorial bookplates. The plate of the Parthenon Club is cleverly engraved, also that of Alloa Tower on which there is a very early date, presumably that of the year in which the castle tower was first built. There are very few authentic portrait plates; one medallion plate of James Gibbs, the architect, is a notable exception.

Bewick had a style of his own in bookplates as in other prints and he succeeded in cutting some very choice landscapes on wood blocks. Few of these are signed, but his style is evident and although some of the blocks were cut by his pupils, when the work of several of these engravers are compared, the true master hand may be detected.

Sherbourne, who engraved so many exquisite modern plates in his own masterly style showed his versatility

and ability to follow the lines of engravers of a much older period by the plate he engraved in the style of the Bewick School, for H. S. Thorne. This plate is signed "C.W.S." and was engraved in 1896.

Urns: Vases

Engraved bookplates in which urns and vases are incorporated in the designs are scarce; in a few rather rare instances the urn or vase occupies almost the entire foreground and stands out conspicuously, the name of the owner of the plate being either engraved on the central figure or occupying quite an insignificant place in the design. Some of these designs show great skill in their composition; others indicate masterly control in the use of the graver, and also clever grouping of scenic background.

One of these urns was designed as a gift plate, and consists of an urn ornamented by a beautifully engraved floral wreath bearing the inscription "Gift by the Will of Francis Cockayne Cust, Esqr., to his nephew, Lord Brownlow, 1 Dec. 1791."

There are two urn plates of remarkable beauty by T. King of Homerton, similar designs, banded, consisting of urns, shield and delightful little cherubs entwining wreaths and practising the arts, the pair—one bearing the name of John Perchard and the other that of Langmore—being exceptional gems fit for the best selection of copper plate engraving of the close of the eighteenth century.

Colleges and Schools

There is exceptional interest in the bookplates of the older colleges of the principal universities. Most of them had important libraries and it was especially necessary that

the ownership and in some circumstances the origin of books should be well understood. Thus it is that there are numerous gift plates in these books. From time to time odd books no longer of use or books of reference which have been replaced by more modern editions have been sold, and by that means the older bookplates have found their way into collectors' hands. Taken as a whole, however, the bookplates of the colleges are undoubtedly rare, and most of them are extremely interesting.

Many of the shields of arms, their supporters and the decorative ornament are crudely drawn. In some the designers have endeavoured, not always with success, to introduce ecclesiastical ornament.

Among the rarer plates of the Oxford Colleges having some claim to superiority of style and engraving, are those of Pembroke, Lincoln, and Jesus. The early plate of Magdalene College is heavy, the lines cut close giving the print a very dark appearance. Merton plate is well designed and engraved, but the shield of arms is extremely plain. The somewhat ponderous scrolls of the plate used in New College Library, is dated 1702. On it is the well known legend "Manners makyth man"; the shield of arms is surrounded by the Garter motto, and surmounted by a Bishop's mitre. There is also a very pretty plate used at New College in tasty Chippendale style, the shield is of great beauty; this interesting and scarce plate was engraved by S. Nash.

The engraver of Winchester College plates employed fish scale groundwork very freely. There is a very fine plate found in the older volumes at Brazenose College; and at Christ's College the cardinal's hat and pendants gave the engraver some fresh adornment for both the early armorial and chippendale plates of which there are distinct varieties. All Souls possesses several bookplates

the older styles having been repeated in more modern prints and re-strikes; they are mostly of the trophy type; there is an exceptional pictorial or more correctly described allegorical plate of All Souls designed by S. Wale and engraved by J. Green—a very pleasing bit of line engraving and fine cross hatched work.

The Cambridge Colleges have in their older volumes some interesting specimens of armorial bookplate engraving, one especially in the University Library.

The old plate of Emmanuel College is very crude, even amateurish in design and execution. The plate of this college engraved in 1737 by N. Stephens is on the contrary well executed but stiff and too correct in its detail to be pleasing to the artist. The fine shield of Christ Church is placed upon a dark background of fine regular lines. St. Catherine's shield has, as might be expected, a clearly cut "Catherine Wheel." The bookplates of the college of St. John the Evangelist are unusual for college plates, in that the shield of arms has supporters. The plates of Trinity College, Cambridge, are the most attractive to the admirer of artistic plates, the early plate was engraved by Stephens, and this plate was long in use, for some of the prints which are obviously of more recent date are impressions from a much worn plate.

Most of the colleges of both the Universities of Oxford and Cambridge have plates, but those mentioned will serve to describe the most noted, judged from the standpoint of a collector of prints or engravings—not of bookplates, for the latter looks to rarity and other grounds for acquiring additional specimens rather than simple examples of engraving.

There is not much to say about the plates of Eton College, in the earlier examples the winged cherubs supporting the shield are of the Grindling Gibbons style

and might have been copied by the artists from the stone or wood carvings in college or hall.

The bookplate of St. Andrew's University is typical of the characteristic form of the Saint's cross ; Edinburgh has a very elaborate plate in the Library, the control design being the seal of the city : " Insignia civitatis Edenburgensis." The plate of Durham is reminiscent of the jewel of Saint Cuthbert still preserved in the Cathedral. There is a fine representation of St. Peter with his keys in hand in the oval plate of the Chancellor of the Diocese of Exeter.

Closely associated with College libraries are those of early foundations connected with public bodies and some given to the use of the public—before the days of modern free libraries now so common in almost every town of note. These libraries were supplemented by subscription libraries got together by private enterprise. The bookplates used in these libraries were not very attractive and were mostly designed as mere name or place labels without any attempt at artistic merit. There are, however a few exceptions, among which are the plates often designated " library interiors " like the plates of Liverpool and Manchester libraries (booksellers' libraries are mentioned under " Traders' Cards," see Chapter XXVI.) The very elaborate plates of several styles engraved for Trinity College, Dublin, appear to have been used chiefly for insertion in books given as prizes to students ; the earliest a collection of thirteen varieties, is dated 1734 ; a still more beautifully designed plate was used at the Hibernian Academy as a mark of reward to students, the inscription on one of these reads " Richard Bourne deserved this premium for answering remarkably well at an examination held in the Hibernian Academy, Dublin, Sept. 30th, 1765, Andrew Buck, Headmaster." One

other plate of later date may be mentioned, that of the Stockport Sunday Schools, a pictorial wood block—a typical Bewick heading. It was printed by Lomax, a Stockport printer.

Ladies' Plates

There are many who find especial pleasure in the bookplates of ladies; of such plates many were pictorial; some were portraits of the owners, and not a few were designed and engraved by masters of the craft. One of the very best of this style is that of Lady Bessborough by Francis Bartolozzi, already described.

The earlier plates were chiefly heraldic, and followed the rules of heraldry, emblazoning it in correct form. Such rules are often forgotten in these more prosaic times. A lady's arms should, of course, be displayed on a lozenge, and not on a shield. Those of a spinster ought to be her paternal arms, without crest; the bookplate of a married lady, however, impales the arms of husband and wife. If an heiress in her own right a married lady may display her arms on an escutcheon of pretence on her husband's coat; if a widow the arms of husband and wife should be impaled on a lozenge.

Typical examples of early armorial plates designed in correct form are found in those of "The Rt. Honble. Ann Countess of Strafford," "The Rt. Honble. the Countess of Sandwich," and "Elizabeth, Duchess of Beaufort," all especially treasured examples in a collection. By way of contrast from the accurate and almost mathematical precision of the copper-plate engraving of most of the armorial bookplates of the early years of the eighteenth century is the crude work of the rare plate of "Selina, Countess Dowager of Huntingdon," the noted religious

philanthropist, who built numerous chapels and founded a special sect.

One of the gems of a collection of ladies' bookplates is that of Henrietta Cavendish Holles, Countess of Oxford and Mortimer, used in the books which had been given to her by her husband and by friends, as inscribed on the plate, "Given me by *my Lord, Nov. 1733.*" (See Figure 62). It should be noted that the words shown here in italics are in the lady's own handwriting, the plate was therefore applicable to any gift volume. The engraving of this plate is cleverly executed especially the library interior in which the arts are so beautifully portrayed. Figure 63 is the bookplate of Anna Damer, whose delightful portrait, already referred to, was the work of her friend, Agnes Berry, "*inv. et del, Londoni*, 1793," the engraver is designated "*Francis Legat Sculp.*"

About the middle of the eighteenth century, Chippendale design was generally adopted by the engravers of ladies' plates; as the century advanced extravagance in its design was very evident. An example of this ultra decoration is seen in a plate used by Anne Pyott; the designer chose a sea view, and in an architectural design in the foreground introduced one of the then popular urns.

Many ladies' plates were engraved in the Chippendale style, among them those of famous women like Juliana and Sophia Penn, and Catherine Thistlethwayte.

There is a fine plate of the ribbon and wreath period engraved about the year 1800 for Margaret Smith Burgess. Another lady of the same family had a plate on which was engraved a beautiful minute wreath and flower basket signing her name under the plate as "Sarah."

The bookplates of royal ladies are always interesting, among the most notable of the modern plates being those

used by the late Queen Victoria, marking the Royal Library at Windsor. A little later plates by George W. Eve were used there. The first bookplate of the late Empress Frederick of Germany, when a British princess, was the simple script "V" around it "Princess Royal."

Some very remarkable plates were engraved for their present Majesties the King and Queen, about the time of their marriage. They are inscribed "George" and "Mary," and are dated July 6th, 1893, the double heart-shaped shields supported by the lion and unicorn being impaled with the arms of England and those of Teck. The white rose of York is conspicuous in the decoration.

The practice of writing rhymes, some of which were made up of maledictions on purloiners, of which there appear to have been many among book readers, was at one time very popular. One of these reads :—

"Small is the wren,
Black is the rook;
Great is the sinner
That steals this book."

Lines were sometimes written in books given by sentimental admirers, intending to inspire confidence, and to some extent recommend the book. One of these reads :

"Take it—'tis a gift of love
That seeks thy good alone;
Keep it, for the giver's sake,
And read it for thy own."

The interest in bookplates cannot be over estimated it is true, but there is a still higher quality than even the value of books—that of human friendship.

Conclusions

Let us once more clearly state that this chapter is not written for those forming a collection of *ex libris*, it is given from the viewpoint of collectors of engravings who desire to study the differences in style practised in various periods, and those who revel in the sometimes almost hidden beauties of small plates. The best artists of the eighteenth century did not despise small things; like the stone engravers of ancient days who lavished their greatest skill upon miniature designs and the cutting of intaglios on rare gems they produced many beautiful miniature engravings for their clients' bookplates. These gems of Bartolozzi and others, pasted in old books, not always in themselves valuable, have thus been preserved in considerable numbers and variety, although many of them are scarce and difficult to obtain.

CHAPTER XXI

PORTRAITS

Royal portraits—Famous Commoners—Much engraved subjects.

Of the various subjects which have engaged the attention of painters, and afterwards of engravers, those pictures which represent actual personages and events which have transpired in the history of the nation and in the family lives of the people attract the greatest attention. Fanciful pictures have their use, and scriptural subjects receive the veneration of the ages and bring glory to their painters, but portraits are full of personal reminiscences and tell us of beings who actually lived and performed their parts in the great drama of life. If the portraits of our great heroes, of our ancestors of whom we are proud, and of those who won fame through their art and scientific knowledge were destroyed there would be a sad break in the chain of continuity of the human race.

Portraits range from the wonderful paintings of the great masters of the Middle Ages, who so well placed on canvas a record of the features of their patrons, to the small miniature treasures among family heirlooms. Many of the grander conceptions are only to be seen in the picture galleries open to the public, and chief among these is the National Portrait Gallery, in London. These are the originals from which copies have been made. There are also family portraits in the mansions of the nobility, and portraits often

quaint and far from artistic done by second class artists for the founders of families rising from the ranks. It is, of course, the portraits of general interest that have been so extensively engraved so that masses could secure pictures of national heroes and of royal personages, of historical men and women and of actors and actresses and others who have in their professional careers made for themselves names, and by their deeds created a desire for cheaper copies of their portraits than the artists in oil could produce.

The engraver has not lost his opportunity, and very many of the more important portraits have been engraved, some many times over and at periods far removed from one another. The collector of portraits has plenty of choice and can indulge in rare mezzotints, in beautiful stipples in colours, in coarser line engravings, or in the small portrait plates which by many processes have been published. Many of these prints have been made for serial publications, such as frontispieces for books and many for magazines and other popular forms of literature in which probably an account of the subject of the print has been given.

Again, there is a better class of print published for framing, and many of these are extant, the collectable prints mostly dating from long before the days of cheap reproduction and modern processes. The selection is ample and the collection of portraits from any standpoint or special classification will well repay the collector, and in the search for special prints or subjects there is much to amuse.

Royal Portraits

Most of the great artists essayed to become printers of royal portraits; indeed, many of the best known to

collectors to-day gained their reputation by the portraits of kings and queens they were commissioned to paint; and in nearly every instance their fame has been handed on by the work of the engravers, who have in so many instances faithfully reproduced the pictures in mezzotint, stipple and line. There appears to have been a considerable demand for portraits of royal personages, and we can understand how in perilous times loyal subjects would hang upon their walls paintings of their sovereign; and in less uncertain days engravings would take their place, and as the processes cheapened and prints were multiplied even the cottager would follow in line, and without attaching much significance to the possession of a royal portrait would hang up a cheap reproduction of what was once a valuable oil painting or print. This habit grew to an extreme in the later years of the nineteenth century when so many cheap colour prints from Germany were put upon the English market; but these common engravings and prints of later years have no interest in the eyes of the collector, and differ greatly from the beautiful old mezzotints and stipple and line engravings in black and white and in colours which collectors aim at securing.

Holbein's paintings in the National Portrait Gallery, at Hampton Court and in royal collections have been much copied by engravers. Take, for instance, the portraits of Henry VIII and his wives, bedecked with jewels and represented wearing rich brocades. We have grown so accustomed to the pictures of those times in which handsome state robes are shown that we are apt to forget that such cumbersome costumes could not have been the ordinary dress of even courtiers. In the present day kings and queens are sometimes garbed in quaint state apparel, but they do not wear such robes in private life or even when attending important functions.

The boy king, Edward VI, sat for his portrait and the engraving by G. Vertue, shown in Figure 64, represents him "framed" with panelled background with name label, a good example of line engraving, the features being stippled.

It is said that one of the rarest old prints in the national collection is a print entitled "Her Sacred Majesty Queen Elizabeth," which was engraved by Crispin de Passe after a painting by Isaac Oliver. This picture is as we might expect it to be representative of the Queen dressed in her State costume, holding in her hands orb and sceptre. See Figure 1 (frontispiece) and description in Chapter 10. Again, there is an important picture of Charles I, a print sold soon after his death by E. N. Bowen, a printseller in Bolt Court, Fleet Street.

In Chapter 10 there is also described a picture by Sir A. Van Dyck, engraved by Pierrè Lombart, the subject being the famous portrait of Cromwell on horseback, the peculiar circumstances surrounding its production making it specially interesting.

After the Restoration Charles II sat for his portrait several times, and many engravers have essayed to reproduce the paintings by those well-known portrait artists who at times painted so many of the Court beauties. Paintings of William and Mary and of Queen Anne have been engraved in nearly all the available styles; in like manner have portraits of George I and George II and their Queens been engraved.

It was George III who during his long reign won the hearts of the English people. As "Farmer George" he was better understood, and many engravers have given us cheap portraits of George the Third; they have also handed on to us pictorial records of the private life of his family, pictures in which have been crowded many portraits of his children.

It was towards the close of the eighteenth century when stipple engraving was much practised that some of the fine portraits in the possession of the nation were engraved. His Majesty King George III and several of his sons had been painted, and the work of engraving the paintings was carried out by noted engravers. Such prints included those portraits of Princes and Princesses, for royal ladies too, were made the subjects of the artist's skill. George III lived to a venerable age and for some years towards the close of his life the real ruler was the Prince Regent, and as such George IV, as he afterwards became, was painted and his portraits engraved.

One of the most pleasing pictures of contemporary royalty was the portrait of the Princess Charlotte, who was born at Charlton House on the 7th of January, 1796, the only child of George IV. This royal lady upon whom the hopes of the country were centred married the Duke of Coburg in 1816. Unfortunately the Princess Charlotte died, after giving birth to a still-born child, in November, 1817. The beautiful picture painted by Sir Thomas Lawrence, P.R.A., and engraved by W. Fry, is illustrated in Figure 65 ; it is a most charming portrait, and as an engraving was in the early days of the nineteenth century to be seen in many English homes.

In paintings George III and his sons were generally represented wearing the robes of State or in the full dress uniforms of the army or navy. On the other hand William IV was represented as a country gentleman, wearing perhaps a single decoration, frequently the Star of the Garter.

With the death of William IV the period of engravings such as collectors desire to secure comes to a close, for the numerous engravings and coloured prints of Queen Victoria, the Prince Consort, and later of Edward the

FIG. 66. COL. FIENNES
Engraved by W. Hollar, 1644

FIG. 67. MONSIEUR DE GASSION
Marshal of France
Engraved by B. Moncornet

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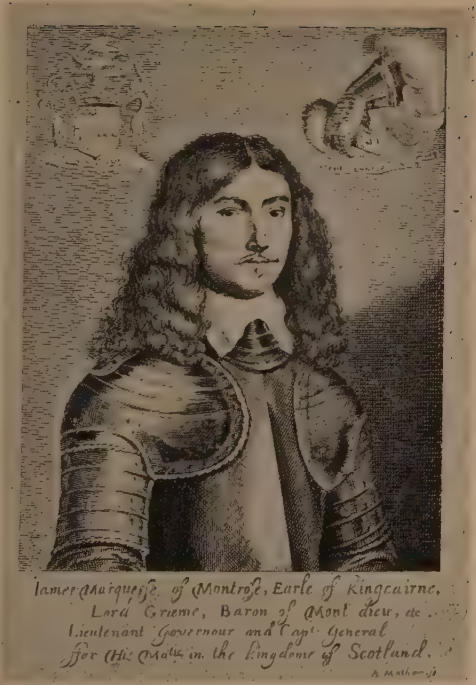

FIG. 68. MARQUIS OF MONTROSE

Engraved by A. Matthew

FIG. 69. MARQUIS OF HAMILTON

Engraved by Roger Vaughan

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Seventh, our present popular sovereign King George, and his son the Prince of Wales, will not come under the ken of collectors, at present. The day will come, no doubt, when a portfolio of royal prints would be incomplete without them, although we can hardly imagine the same interest being taken in prints produced by modern processes as those which surrounded the beautiful handwork of the engravers on copper.

Famous Commoners

Engravers of all periods, those who have engraved in line, mezzotint and stipple, and cutters of wood blocks, have done their best to reproduce paintings in which artists have endeavoured to give real life-like portraits of their patrons. It is thus that we have prints of historical personages from Tudor times onward.

The portraits shown in figures 66, 67, 68, and 69 are from old engravings, excellent examples of their several styles. Figure 66 is a portrait of Col. Fiennes, by W. Holler, and is dated 1644. This is the family name of the peerage of Say and Sele, William Fiennes being created Viscount Say and Sele in 1624. He was descended from Sir James Fiennes, who enjoyed that title in 1446.

Figure 68 is a remarkable portrait of James, first Marquis of Montrose. He it was who led the army of the King in 1640 across the Tweed. In 1644 Montrose was appointed, as stated on his portrait, "Lieutenant Governour and Capt General for His Majestie in the Kingdome of Scotland." The engraving was the work of A. Mathem, who was born at Haerlem, in 1600, the portrait given is said to be his best work, and an excellent portrait.

Figure 67 is a portrait of Monsieur de Gassion, Marschal of France, a fine piece of engraving by B. Moncornet.

Figure 69 is a portrait of "The right Honorable James Marques of Hamleton, Earle of Arren & Cambridge, Baron Hamleton of Chattelralt." It was the work of Robert Vaughan, a seventeenth century engraver, and the print was to be sold "in Lombard Streete by Roger Daniel," that also is a fine work of a different style. Indeed all the four styles shown are quite different and illustrate the methods of engraving adopted by artists working in the seventeenth century.

William Faithorne, who worked as an engraver at the time the Civil War broke out in this country, is known to collectors. He was a good heraldic engraver and produced many book-plates, but he was also a clever portrait engraver and sold them too, at his shop in the Strand. Other engravers followed in quick succession, so that from that time onward we have a series of historical portraits of men whose names and their deeds are familiar. Thus the prints hung upon the walls of mansion and cottage have been the means of making the features of many of our national heroes so well known.

It is not everyone who has access to the National Portrait Gallery, or who is able to purchase paintings by good artists—a poor oil painting is an abomination—and so too, in a lesser degree is an inferior engraving of a good picture. The series of engravings published in book form, representing many famous pictures in the National Portrait Gallery, in those early days, produced at considerable cost by Fisher, Son and Jackson, of Newgate Street, in 1830, includes some very striking examples of engraving. The delightful print of Lord Byron, by Hy. Robinson, after R. Westall, R.A., will bear close scrutiny, the stippled head

is a study and the setting of the picture is full of tone and light and shade. George Gordon, Lord Byron, who was educated at Aberdeen and eventually became such a renowned poet, was descended from Sir John Byron who distinguished himself in the reign of Henry VIII.

Stipple and mezzotint combined have been very effectively employed in portrait pictures ; the stipple gives the required light shades to the face and the mezzo answers admirably for background and dress. Many pictures painted by Sir Joshua Reynolds have been engraved, it is difficult to select any for special mention. Some pictures seem to lend themselves better than others for the purpose ; some are so very ornate that the very details of the costumes and the jewellery worn make them attractive ; others showing so many dark and sombre shades and dress with no ornament require all the skill of an accomplished artist to give them effect. Such an one is the portrait of the Hon. William Wyndham, a Whig politician, engraved by W. T. Fry so very effectively.

The portrait of Dr. Samuel Johnson, which is given in Figure 6 is a good example of a line engraving and shows the style of the " framing " of a picture or portrait adopted by engravers of the period. The engraving is by Thomas Cook, after an original painting by Sir Joshua Reynolds, which according to the inscription was then in the " possession of B. Langton Esqr." The print was " published as the Act directs March 23, 1787, by T. Longman, of Paternoster Row."

Another interesting engraving representing one of England's famous scientists is a portrait of Sir Humphrey Davy, Bart, F.R.S., it is by Thompson, taken from a larger engraving published by Messrs. Agnew in the early days of the nineteenth century. It is a good print and said to have

been a striking portrait, the original oil painting by Lonsdale is in the National Portrait Gallery.

Portraits which have been engraved have not always been those of celebrities, for some have been drawn and engraved because of the notoriety given them by famous artists who have selected them as models or types of beauty and character. Such portraits, if portraits they can be called, of artists' models introduced into fanciful pictures are not regarded as belonging to the series of collectable prints. There is, however, a very remarkable head of a man by Sir Joshua Reynolds in the National Portrait Gallery, which was engraved by J. Rogers for the selection of national pictures published by G. Jones & Co., early in the nineteenth century, which is worth more than a passing glance. It is a remarkable picture and the engraver has secured a fine subject on which to show his ability as a mezzotint artist, the almost solid background setting off the striking features of the man.

Much Engraved Subjects.

There are some characters who have been introduced again and again in novels, and the stories of their lives related at length by historians, until one begins to wonder why this notoriety was given to some in contrast to the indifference artists and writers have shown to others who appear to merit greater publicity than they have received at the hands of the literary world. It is just the same with painters, they have given remarkable prominence to certain characters and persons. The collector recognises the features of frequently used models, and persons who have often sat for their portraits come up again and again treated in different ways by various artists. The collector discovers that the engravers in mezzotint have often chosen

the same subjects as former wood block cutters, and again the workers in stipple and the creators of the beautiful colour prints of olden time have fancied the same characters. Moreover, the modern copier of olden styles and the reproducer of prints by modern processes, have generally chosen those subjects which won fame at the hands of the workers in mezzotint and stipple in the eighteenth century.

Romney painted many beauties again and again, and these have been much engraved. Romney, Sir Peter Lely and others painted pictures which have been engraved and reproduced many times and their sitters favoured them often. It is probable that no subject is more familiar than Lady Hamilton, who was so intimately associated with Lord Nelson. Many of the portraits of Lady Hamilton were engraved by J. R. Smith, notably the "Bacchante" of Reynolds. Lady Hamilton figures in the paintings of Romney as "Emma," "Joan of Arc," "St. Cecilia," and as "Miranda," and as the "Spinstress" in a painting afterwards engraved by T. Cheeseman.

In the fanciful portraits of ladies and others the goddesses of Greece and the divinities of ancient mythology have been introduced. There is a curious engraving, beautifully executed in 1791, interesting just now as showing the "English generosity and French gratitude" of that day. It was an engraving published on the 24th of June, 1791, the day on which the managers of Ranelagh gave a public entertainment in favour of the Chevaliere d'Eon, deprived of a considerable part of her fortune by the "odious detention of a deposit." This plate which the French artist designed for "a monument of English generosity and French gratitude" was published in London by I. Conde, and sold by Messrs. Boydell, No. 90, Cheapside and at the Shakespeare Gallery in Pall Mall.

The collector of portraits has many opportunities of adding to his collection for there are many such "lots" included in the sales of the leading auctioneers in London. In such lots there is, however, much rubbish, but amongst the mixed parcels of prints some really good gems of engravings are often to be found.

CHAPTER XXIII

JAPANESE COLOUR PRINTS

Nomenclature—Artist and Publisher—Processes of Production—Influences at work—Colours and Pigments—The need of Colour Prints—Schools of Artists—Subjects—Collections and Exhibitions

THERE is a special charm and delight in the collection of old Japanese colour prints; they tell of an era passed and yet not far remote, for the days when the subjects of old Japanese prints were real are not very far distant. It should, however, be made very clear that the collector has sometimes to search with a very critical eye among the parcels of prints which come over to this country and find their way into the auction marts. Unfortunately from a seller's point of view it is thought well to water down a parcel of old prints by the addition of a few very bright and gaudy impressions which have not long left the printer's hands, and which do not appeal to the collector who has acquired the taste for those wondrous soft and beautiful tints for which the early printers were famous.

The present-day printer is rarely an artist. His work is to make for sale in foreign markets and to produce according to modern ideas his wares as cheaply as possible. In the olden days the publisher of these prints was often an artist himself, and in any case worked under the eye and often superintendence of the designer or the painter who loved his art and endeavoured to depict the old scenes with which he had some dim connection and which he

venerated, for most of the subjects treated had been handed down through long periods of tradition and myth.

The taste for the collection of the really old prints is akin to that which compels the lover of ancient art to collect old bronzes, carved ivories and all those quaint relics of the past mythology and history of a country which is so rapidly emerging from the old traditions, and becoming one of the most advanced peoples, with ideas and opinions assimilated to the Western world. Just as we have some feeling for the people who lived in Britain in the dim past, and for the things they worshipped and reverenced, so the people of Japan will long think much and reverence the past of their country. They will long to, represent their fables and the manner of the life their ancestors lived in the past, and also tell of the works of art they produced; but the really old curios are getting scarce, and so the prints which were made under the eyes of the designers and painters will get very scarce and the price of these prints will increase rapidly. Even now the cost of such things has gone up, and the colour-prints which could have been purchased for a few pence a short time ago are now worth shillings, and those for which the collector gave shillings now command pounds. It is ever thus with all collectable things, and as the cult of the pursuit becomes more popular so the difficulty of obtaining *old* prints will increase. At present the collection of old Japanese colour prints is possible, and among the many mixed parcels offered in the London auction rooms there are many examples of the oldest and best engravers and artists who gained such fame in the production of these prints a century or more ago.

There is indeed a great charm and delight in Japanese prints, and in their study the collector finds abundant

amusement. They are artistic, mythical, historical, and instructive to the student of the country of our gallant ally, and they tell of the quick advance made in armament and science, engineering and machinery; the modern prints too, tell of the decadence of cheap art when it is aided by mechanical reproduction and modern processes.

Nomenclature.

The collector quickly realises that there are standards which have for a long time guided the producers of prints, and which have kept the work of artists within certain limits. Some of these restrictions have been necessary owing to the peculiar manner in which the work has been done. To understand the names and the sizes of the blocks, usually of cherry wood, which the printers used and which formed the standard of size upon which the prints have been engraved and issued, the collector has first to learn the principles which have governed the artists in their designs, and the printers and block cutters in reproducing them. The collector of the larger standard sizes soon finds that the printers in producing the larger pictures have had to make use of one or two, three or more of the so-called full-sized blocks, and complete their picture in sections, thus there are the diptych and triptych prints formed of two or three prints joined so as to form a complete picture, and in the form in which these come into the hands of collectors the accuracy of the alignment of the joining is often deficient, owing to trimming or otherwise irregular cutting when the prints have been mounted or issued in book or roll form.

The standard prints made from these blocks and complete from one impression, were printed with a margin at first, but these have often been cut.

Apart from the standard size of block there are others of varying forms which were issued from time to time for special purposes. For the sake of easy reference the prints the collector mostly meets with come under one or other of the following classes, which are given with their measurements :

The block (standard size) from which so many plates have been printed measures $14\frac{1}{4}$ inches by $9\frac{1}{2}$ inches.

Diptych, a print from two blocks joined, thus making a picture 19 inches by $14\frac{1}{4}$ inches.

Triptych, a picture of three prints or sheets.

Pentatych, a scarce variety, a large print composed of five blocks.

Surimono, a small print of varying size, used as a gift plate of greetings on festive occasions, much as we give Christmas or Easter cards—a frequent size is $6\frac{1}{4}$ inches by $4\frac{3}{4}$ inches.

Hashira-ye, a column print mostly used for the decoration of columns and pillars, a print measuring about 5 inches in width by 28 inches in height.

Hoso-ye, another column print, measuring 6 inches in width by about 12 inches in height.

Yokye is the name of the plate measuring 10 inches by 15 inches, a size used chiefly for landscape pictures.

The kakamono is a large vertical print mounted on a roller and used for decorating the walls of Japanese houses. Of these very decorative ornaments there are many printed on paper, and some better ones on silk. Some are met with in the soft tones of the earlier artists, and there are many quite cheap and yet very effective, the work of later artists. The collector of prints naturally seeks to obtain a few, at least, of all the chief varieties of colour prints differing in size and texture.

Artist and Publisher

It is well at the outset to realise the relationship between artist and publisher. As in England, in the days when many of the old engravings and pictures were being made, there was a close relationship between the factors in production. Many painters in this country were their own engravers and in some instances executed their plates, sometimes printed them, and not infrequently sold them too. In the same way, the artists of Japan were often their own printers and publishers; sometimes the artist lived with the printer when he was bringing out his pictures and assisted him in the work of production.

Many of the publishers or producers of prints worked exclusively for an artist and therefore were in touch with his peculiarities and familiar with his aspirations, being thus better able to carry out his desires than one who worked for many clients. The collector begins to feel this as the examples of any one artist increase in his portfolios, for the work and its execution is very much in harmony with the design, and shows as it were the inspiration of the artist in its every tone and colour effect. It should be noticed that there were two distinct aspirations running through these prints which seem to have been felt by all, these are a devotion to the perpetuation of the legends and myths of religion, history and race, and a desire to produce in every detail those things the artists felt and observed around them; thus the life of the people and their tastes are evidenced, and the scenery of Old Japan and the events of the times when the prints were made are handed down to futurity in these beautiful pictures.

Processes of Production.

Perhaps the first essential for collectors to grasp is that which tells them of the way their treasures are made, in short that of the processes of production. The outline of the standard sizes of blocks from which prints were made, already given, indicates the choice open to the artist, engraver and the publisher. They did not afford very much choice, it is true, and the work contemplated had to be adjusted to the block selected, guided, of course, by the purpose of the print and the use to which it was to be put. The size of block selected, the work of the artist began by outlining the picture on what would form the master-block. This key or master-block was cut from an impression of the artist's drawing ; sometimes the drawing itself was fixed with rice paste on to the block the engraver was to cut. It was pasted face downwards, and if necessary the paper was rubbed thin until the outline on the other side showed through, giving an inverted design for the block-cutter to follow. The *modus operandi* was to leave the black outline, which was generally drawn thickly, and then cut away the remainder of the wood. This was the simple and yet effective way of cutting the key-block from which the outline of the picture or design could be printed. The older plan was for the key-block when completed to be painted in colours by the artist, and then the cutter after careful study could decide upon the number of supplementary colour blocks which were necessary for separate printings. The skilled artist knew how to produce wonderful results from the use of quite a few colours or tones, relying upon the bold black outline imparted by the key-block for effect.

It will readily be understood that the proper preparation and alignment of the subsidiary blocks was a matter of some

importance, otherwise the effect would have been a very imperfect picture. We can imagine with what solicitude the artist watched the growing print as block after block giving the requisite colours were made and trial impressions taken. The proper alignment was secured by what is known as register lines in the lower corners or angles of the plate, and on these the paper on which the picture was printed was adjusted. The process was indeed very tedious, and yet the old printers worked and prospered. Their wants were few and their tastes simple, even if artistic, and thus many beautiful prints were made and have been preserved for the collector of modern days, who soon learns to distinguish between the work of the old masters and those of modern printers now filling the market with poor imitations.

The process of printing in the early days was slow and almost entirely hand work. The paper having been laid down upon the block already coloured was rubbed by hand with a pad, and thus the colours were imparted. Important details, especially those rich gowns and robes of the actors who were favourite subjects, were further ornamented with fine gold pencilling, and wonderful work it was ! We can understand how, with so many processes, done by hand, there are variations in the quality of the work, even of a print from the same block ; it is interesting to compare impressions and for collectors to show their appreciation of superior work in their selection of prints and in their assessment of relative values of examples.

Influences at Work

We can best understand the influences acting upon the artists as they worked when we fully grasp the period in which the collectable prints were made, and the

conditions then prevailing. Japan has only recently emerged from mediæval influences. It is remarkable how near the Japanese are to things which we are apt to think as remote. Even in the sixties the equipment of the Japanese troops was mediæval. They wore armour and fought with bows and arrows and swords, those remarkable swords for the manufacture of which Japanese sword makers had been famous for many centuries. It is therefore within the memory of many that the army of Old Japan was equipped with the arms their artists then, and at an earlier date, loved to represent their warriors as using and carrying. To them the weapons they used and pictured are of recent date, as regarding their utility, although many of them family treasures which have been used by several generations. Bearing these facts in mind we can fix the dates during which old prints were chiefly made as between 1750—1850, very few of the prints being earlier. Those published later are generally inferior in quality and workmanship, and have the stamp of imitation or reproduction upon them.

Most of the best work of the period named seems to have been done in Yedo, and it was in that gay festive capital that so many of the scenes were taken and the subjects for the prints drawn ; the rich colourings of the early prints were in reality the actual adornment of the period, and in accord with the dresses then worn as also the robes and trappings associated with the Samurii and others.

Collectors of curios, carvings, temple furniture and ornament, and especially of the old swords and sword furniture, in these pictures of Japan and of the life the people lived, see the actual happenings of the common people; they see, too, the gay apparel of the ruling classes and can follow the spirit and enthusiasm with

FIG. 70. JAPANESE PRINT IN COLOURS, PRINTED ON SILK

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FIG. 71. JAPANESE COLOUR PRINT
By Yeizau, *circa* 1800

FIG. 72. JAPANESE COLOUR PRINT
By Yoshimori, 1848

[*face p. 20*

which the artists who designed and coloured the prints worked.

The painters and carvers and needleworkers of Old Japan of the seventeenth century had been influenced by the myths and traditions and religious beliefs of a still earlier period rather than by the things which were actually happening around them. But when the day of the artist who designed and engraved the blocks from which colour prints were made, came, they were, as we have seen, chiefly influenced by the things going on around them, and by the daily life of the people, although they lapsed at times into earlier ideas and aims, and sometimes interwove the old with the new to such extent that it is not always easy to understand how much is a replica of what was enacted in the eighteenth century and to what extent the traditions of an earlier time were intermixed. Later, that is during the last fifty or sixty years, publishers of coloured and colour prints have copied both the ancient and the modern schools of painting and ornament. In some instances they have caught the inspiration of the earlier artists and in others they have failed, and have even curiously introduced some Western habit which has spoiled the picture judged from an Oriental standpoint. But the quite modern designs and the recent reproductions of older schools do not come within the scope of collectors of *old* prints !

Colours and Pigments

Just as we recognise the difference between paintings of an early day, executed by old masters of the Italian school and by the earlier portrait painters in Great Britain and on the Continent of Europe with those of to-day, so we see a vast difference in the quality of the pigments

mixed and prepared by the older artists and publishers of prints in Japan and those modern pictures which are printed from inks and paints of a commoner quality prepared by dealers in such things rather than by the artists who formerly bought the materials, ground their own paints and mixed them with care. Such pigments were of the very best it was possible to secure and the effect has been lasting.

Prints from wood blocks were in the first instance coloured by hand, then came the blocks imparting first one colour and then another until the picture was ready for the touching up by the master hand. The old prints were of soft tones, restful to the eye, their delicate tints being very remarkable, the relief being given by judicious introduction of just enough colour to throw up the fainter tints and to produce the effect desired. The time came, however, when the colours rubbed on by hand were more brilliant, and the effect of those rich reds and deep blues can only be understood by seeing the prints—no process engraving or reproduction by any modern process can convey it.

In the older prints, although the faint tints of colour seem to be the key-note to the general effect, black and white played no unimportant part in the scheme, and these were varied in their intensity and in the depth of the pigments used. Some of the shades of green were very vivid, and the daring with which they are introduced remind us of the wonderful effects produced by the use of the beautiful apple green by Worcester potters, and by Copelands and other Staffordshire makers who introduced these bright greens in some of their best work during the closing years of the eighteenth century, a period so famous for ceramic art in England. The blues used by the Japanese colour printers vary from indigo to light sky.

The yellows were pale, and some good results were made by what appears to be common ochre. Reds were of several shades, that produced by a red oxide of lead is the commonest, there is also a purple-red worthy of note. It is said by some critics that the flesh tints are too pale and rather unnatural.

The Need of Colour Prints

It is not always easy to enter into the ideas of those who lived a generation or two ago, or to realise the need of many of the things we now collect as curios. We admire them for their quaintness and for the place they fill in an exhibition, or as a link in the chain of evidence of the habits of peoples who are gone, but there are many things we imagine could have been omitted from the scheme of house decoration or ornament.

Having regard to Japan and its climate, its people and their homes, it appears that colour prints filled a very great need. In the first instance they took the place of paintings and were cheaper, a matter of some value even then, but it seems that they could never have been really cheap as we regard some of the prints of modern days which are struck in large numbers, the reproduction being almost entirely effected by mechanical means without much manual work or the employment of skilled labour. Colour printing was never a very cheap process when real artists sought to supplement painters who wrought with pencil and brush, for the time expended upon their production was immense, they would have been costly indeed had the wages of the workers been estimated according to modern ideas of the value of time and a living wage!

The collection of Japanese prints as a hobby is of comparatively modern practice in England, but it is not

altogether of very recent introduction—the cult has been slow of growth and in its acceptance—there were many fine examples of Japanese printings shown in this country at the second great Exhibition in London, in 1862.

These wonderful and bright prints filled the need felt by those who could not afford paintings in oil, for the native taste was for colour, the people pined for the want of decoration in the otherwise colourless dwellings.

The collector of prints generally places the value of all prints which have been bound up in books or issued first as book illustrations much lower than those prints intended for framing or exhibition in portfolios ; in this, however, there has been some change of thought lately, for Baxter oil prints and those sold by his licencees are now valued highly, even though they have been extracted from a bound volume or taken from a scrap-book where they have been carefully preserved for many years without any regard to the publication with which they were originally associated. The Japanese bound their colour prints in books of folding form or mounted them on rollers and kept them thus, unrolling them and hanging them round their rooms or displaying them on the floor. Some remarkable rolls have come to us, some of them are in the form of collections of prints, not always by the same artist or publisher and often representing different periods. Single sheets designed as parts of a series of similar subjects were often bound in one roll.

The kakamonos already mentioned were a need felt for decorating panels, and many of those printed on silk are indeed very beautiful, although some of the subjects are weird in the extreme, like that remarkable print on silk shown in Figure 70, a design which some say must have been painted when the artist was in a bilious mood. It is, however, a clever piece of work and the figures are clear

and distinct, although they have a very soft tone about them ; they are printed in grey with here and there a touch of colour giving them a very pleasing appearance.

Perhaps it may be well here to emphasise the difference between a kakamono and a makimona, the former being vertical and the latter horizontal, it is, however, the former that is more generally seen.

The use of rolls for exhibition purposes has been mentioned, but the wealthy Japanese has his cabinet of rolls just as an Englishman has his library of books and his portfolio of prints.

Some of the prints are always mounted on rolls, others are shown unmounted or mounted on decorated card mounts as mementos of Old Japan, especially those of subjects which keep in memory green the chief events in the history of the people and their legends and myths in which demons and dragons, temple guardians and fierce warriors figure so largely.

Schools of Artists

This brings us to the men who wrought these wonderful prints, and who signed them, often in conjunction with the publisher, dating them according to the symbolic use of the names of animals indicating the months and periods, and so sealed them with " their marks." The advanced collector finds much that is interesting in tracing the work of the artists and discovering the schools of art in which they were taught and the master spirit who guided them in their work.

Many famous artists have contributed to the productions of colour prints, among them Shunshō, Toyokuni, Utamaro, Yeisen, Harunobu, Hiroshige and others who have provided the collector with fine examples, and have

also inspired those who followed them in the work. Some worked little, others drew many designs and worked in several styles, one of the most prolific artists of the latter half of the eighteenth century being Hokusai.

Yedo, now known to the collector of Japanese curios as Tokio, was long the seat of such work. As already mentioned the best period for the collector is that century beginning with the year 1750 and ending 1850 ; before the first named date most of the prints produced from wood blocks were in black and white. They are interesting additions to the portfolio of the advanced collector and help to show the history and progress in print-making in Old Japan ; these early prints are, however, scarcely the ambition of the home connoisseur who associates Japanese prints with the marvellous effects in more brilliant colours, and is more familiar with the early nineteenth century work.

At the British Museum there is an excellent representative collection of old prints, and there may be seen a series of early prints which lead up to the more usual styles, there also may be seen tints in browns and reds and some of the best periods of later artists, among them examples of the striking prints of Hokusai and Hiroshige. The advanced collector has long lists of names of the rarer prints of less known artists, but the result of their work will not come under the notice of those who buy for home decoration a few of the more pleasing prints of the period given above.

The older style was superseded when Masanobu made such an advance in the art about 1743, he was the pioneer of the two-colour prints, although to Shigenaga is ascribed the honour of discovery. Then some ten years later came the three-colour method, the advantage of which was that by overprinting different effects could be produced, an

improvement developed to a large extent in modern times. The effect of the development in the art is seen by close examination of the beautiful impressions of the best known artists. The grand effects produced by blue, yellow and red are known to all students of the art. The works of Masanobu are by no means common, indeed some well known collections sold recently did not contain any prints by this artist. Among the Japanese prints shown in the British Museum there is an early example, hand coloured, representing the " Interior of a Theatre " and a two-colour print entitled " Girls going to Play."

In an exhibition of Japanese colour prints at the Victoria and Albert Museums several years ago there were a number of beautiful examples of the work of Harunobu who as it were heralded in the period during which so many collectable prints were made. There was one described in the catalogue as " A young Samurai presenting his lady-love with a caged nightingale," another print represented a girl on a balcony watching wild geese flying home at night ; again another represented a tea-house, in which were a Samurai and a girl attendant.

Harunobu designed several sets of prints, an example of which was in the collection mentioned. There was a moonlight scene in which a Yoshivara woman with smoking implements and a girl attendant figured, it was one of a set illustrating " Snow, Moon and Flower." A very early example of this artist's work in another collection is a pleasing picture showing two lovers, the lady holding *samesen* and the man a mask. The best works of Harunobu were done about 1768, and their superiority over those of an earlier date is apparent. He may be said to have introduced polychrome effects.

Kiyonaga lived on into the beginning of the nineteenth century and many of his prints were real pictures, such as

"Murasame and Matsukaze carrying salt pans," and a scene depicting a child being taken on a visit to a temple. One print by this artist shows a garden scene in which a Japanese lady nurses a child. There is a curious print ascribed to this artist said to represent a "Doll's Festival" in which a lady and her children are accompanied by a servant who carries a doll's house.

Toyomasa was an eighteenth century artist who introduced children into nearly all his prints, a popular set being the "Children's Games of the Twelve Months."

The work of Koriusai is often associated with birds, his favourite subject: the parrot is often seen in his earlier works; there is also a print known as "The Crow and White Heron," but the bird was not always the most important feature in his pictures, as for instance one of his prints dated 1781—a Yoshiwara girl with two attendants.

Actors were the favourite subjects so cleverly treated by Shunshō; among the many he designed may be mentioned "Onoye Matsusuke as Kajiwara Genda," "Two actors as a monk and a courtesan," "An Actor dancing the Fox-dance," "The Bridal Journey," "An Actor Kumesaburo as a lady on the shore." There is an important series by Shunshō illustrating the "Influences of Woman on the Seven Gods of Good Fortune."

Utamaro illustrated books and produced many charming pictures. Many indeed were the beauties he produced. "Chrysanthemum Festival" an event celebrated in Japan on the ninth day of the ninth month, is a charming print. "The Twelve Hours of the Yeshiwara" is the title given to a series of prints of Utamaro, and another very interesting series of twelve is illustrative of the silkworm industry.

The school of Hokusai produced many beautiful prints. This clever artist had many pupils, and early in the nineteenth century produced prints, books and rolls in great quantity.

Kunisada was one of the late artists who worked into the middle of the century and many of his prints are on sale in the London print shops. They are generally more brilliantly coloured than those of earlier artists. There were many of his following, too, who copied the older styles, and not a few who put upon them symbols and marks like those of older artists.

It is impossible here to give a list of the names of all the artists whose works are famous or to reproduce their marks and names for identification. For the advanced collector there are books published by the South Kensington Museum authorities and others giving charts, and showing the Japanese chronology, which is arranged in cycles of years and indicated by symbols in periods of sixty years and twelve years, the subdivision of the latter into months being distinguished by certain animals, which are Dragon, Snake, Horse, Sheep, Monkey, Cock, Dog, Boar, Rat, Ox, Tiger and Hare, the discovery of which in a picture is an interesting study.

After the periods during which most of the artists whose works have been mentioned there came a time of indifference, and although pupils of the well-known designers of colour prints did some fairly good work it was not equal to that which had gone before. Hiroshige whose name has already been mentioned produced many plates, and for a time Japanese colour printing revived. He placed many of his pictorial scenes in the neighbourhood of Yedo, and gave us the "Ferry Boat on Sumida River" and pictured one of those grand displays of "Fireworks at Yedo"; indeed his "Hundred Views of Yedo" are a

marvel and from their study we can almost enter into the spirit of the Japanese to whom they are so real, although strange and weird.

Subjects

From the foregoing account of the work of the better known artists it will be seen that the subjects which have inspired the Japanese in their work have been drawn from their own environment or that of their ancestors. They have had different aims, sometimes it has been the production of a pleasing picture, then a landscape in which the trees of the country are shown in great prominence, at others one of the historical legends of battles fought in Japan in ancient times. The artists who designed these colour prints have made many independent pictures, but they have generally chosen serials. Actors and actresses have been favourite subjects. The weird fighting men of Old Japan have always found the engraver subjects from which to design those typical Japanese pictures or rolls. Brilliant costumes of men and women have been crowded into a small picture with great effect. Western artists take exception to the Japanese ideas of perspective and to the vivid contrast in the colours used, but there is always a strange harmony in the results achieved, and we would not have it otherwise.

To understand these prints we must first learn to differentiate between the figures represented. Men and women are similar in their state dresses, and some of the children in their cumbersome robes and old looking faces are veritable grown-ups in appearance but not in their actions depicted. Shunshō, the close of whose career corresponded with that of the final years of the eighteenth century, in his very fine pictures of actors, showed a free

use of black relieved by gold pencilling and rich figuring in the costumes. Koriusai was famous for his birds and animals, and so each one had his own favourite subject. But chief among the favourite subjects of the later artists, those who copied earlier schools, were those in which battles by land and sea were depicted. Some showed great forts attacked and others huge disproportionate guns and fierce looking warriors with their great swords and pikes. Tragedy seems to have been uppermost in the minds of those who imagined and drew these scenes, and great was their success. Unfortunately space will only permit of using two illustrations of the colour prints mentioned here. One of these, Figure 71, is the work of Yeizan, about 1800, and the other, Figure 72, of Yoshimori, who worked from 1848 to 1853, and is therefore an example of the later school.

Collections and Exhibitions

There is a very interesting and instructive exhibition of early Japanese prints on view at the Victoria and Albert Museum, at South Kensington ; and there is an excellent exhibition at the British Museum. The galleries of the leading dealers in London contain many choice examples of prints, and now and then these dealers have special displays, well arranged, the varieties being shown so as to give the sequence of the development in the art of colour printing. In these collections may be seen the work of noted artists, the tea houses of Utamaro and the landscapes of Hiroshige and Hokusai, whose colour schemes are remarkable for their strange compilations of rich colour.

Now and then important collections of Japanese prints are bought under the hammer. A few years ago a

remarkable collection notable for containing an almost complete series by Hiroshige was dispersed. The entire collection consisted of about 10,000 pieces, and occupied several days in its disposal. The collection was famous for the number of eighteenth century prints it contained, some of the figures being noted for their great beauty and extreme rarity. One of these represented a remarkable snow scene, and a curious picture in which two ladies were taking the air on a windy day and trying hard to keep their hats on, a rare print realising fifty guineas. Many others were sold for similar prices, notably a young Samurai and a girl in winter clothing, the work of an artist in 1770. Another important series consisted of twenty-seven sheets of the "One hundred poets," published in 1839. These were sold from five to twelve guineas each.

The home connoisseur, however, need not be afraid of collecting prints with which to adorn his house and delight his friends because of the high prices realised at some of these sales, for these were choice prints. There are many parcels containing good examples to be bought under the hammer at much less figures, and some of the London dealers can supply good prints for a few shillings each. The examples shown in this chapter are quite inexpensive, and have been chosen for illustration of typical styles commonly met with more than for their rarity.

CHAPTER XXIII

SPORTING PRINTS

Sports of Olden Times—Field Sports—Games—Famous Artists

It is difficult to account for taste; what to one man is of no moment sends another into ecstacies. The man with a humorous vein laughs immoderately when reading what some would call a silly book; a ludicrous picture will send those who see humour in every funny or even vulgar caricature into roars of laughter, they will bubble over with mirth while others will barely raise a sickly smile.

Sport, too, has a fascination for many devotees who will eagerly purchase a print, although poor in composition, crude in its rendering and vulgar in its presentation of the subject in which there is some suggestive reminder of a "good" time in days gone by.

The specialist upon sporting prints, and with them may well be classed the comic, is of course narrow in his conceptions of art, and rarely collects from the standpoint of the connoisseur. Those who cannot admire a print representing a cock fight or a scene depicting bull baiting in olden time may, however, recognise that to those interested in such so-called sports there is a pleasure as these old prints tell of points in sport of former days which do not coincide with modern views.

The regular patron of race meetings will wax enthusiastic over prints of the "Derby" in the past.

The man who rides to hounds will certainly give more than a passing glance at hunting scenes and sporting pictures. To him the series of horses by J. F. Herring will be a delight.

There are many excellent prints of men of sporting proclivities in early days when guns were less accurate than now, and perhaps birds more plentiful. If we were to take the views of engravers of such pictures in earnest, game of all kinds, crowded into one small area, must have been common, and the game laws and severe penalties meted out to poachers unnecessarily harsh.

There are many who delight in the cartoons so freely circulated a century or more ago; artists were then engaged upon representing public opinion—just as to-day. They "told off" the foibles and weaknesses of royal personages and others, and showed by their picture engravings how different the moralities of court life were a century ago compared with those of to-day.

Later still, when Charles Dickens was depicting human depravity and the lower types of the men and women of his time, Cruikshank sketched and illustrated them in comic form. Such prints are chosen by some as suitable for hanging upon their walls—and by most people will be admitted to be clever.

Sports of Olden Time

The prints and engravings supplementing older oil paintings show more clearly than descriptive writings of the periods of which they wrote the sports prevailing at different times. There are prints taken from old pictures, tapestries and frescoes assisted by oral traditional repute which enable us to realise the amusements of our ancestors.

It will be useful to collectors to have before them short reminders of the chief points in these pleasures as recorded by writers of olden time, some of them contemporary with the general practice of those particular sports.

We find in old prints many representations of classic revelry and heathen worship which were so closely allied in their practice. Prints (see several illustrated in this volume) show the change from Pagan to Christian times, and the continuance of many festivals when rustic sports and games were indulged in. It would seem as if these exercises were necessary as a relief or safety valve after the more arduous and restraining influences of law, order, and religious observances.

Christmas superseded the pagan Bacchanalia and Saturnalia. May-day games and festivities were substituted for the Floralia, and the solemnities and subsequent festivities associated with the entrance of the Sun into the signs of the Zodiac according to the old Julian calendar, were, it is said, abolished to make room for festivals in honour of the Virgin and Apostles. There was a time when valentines were popular, that curious custom was but a continuation in another form of the Roman *Lupercilia*. (See Chapter XXX).

Dancing round the May-pole on May-day was very general, and it has been made the subject of many old prints, especially those depicting old English frolics. May-day was regarded as the boundary line between Spring and Summer, and the customs associated with floral demonstrations were in many instances traceable to the Floralia of early days. The custom of visiting the woods on the eve before May-day and its frolics was general—the King and his nobles went a-Maying.

Whitsuntide, an important church festival, was accompanied by sports and dances, and an arbour—Robin Hood's bower—was erected in many a country churchyard at that season. Morris dancers played a part in those festivities; the fool put more bells on his arms and his ankles, and the rider of the hobby-horse re-painted his wooden resemblance to a horse's head.

Old prints tell of ancient superstitions such as the practices of Allhallows Eve, when soul-cakes were given to the poor and the burning of nuts by those anxious to become wedded wives was an amusement indulged in by many maidens.

The Feast of the Winter Solstice is that most generally observed still. Painters and engravers have been busy with brush and graver depicting the manner of keeping this festival in olden times. Who has not seen the Yule-log being dragged (in a picture) to the hall fire? It was the prelude to many jollities. An old writer more than a century ago sums up the last festive season of the year thus:—"The Christmas sports were playing at cards for counters, chess, draughts, with fiddlers and musicians in the hall who were entertained with a black-jack of beer and a Christmas pie, singing the wassail, scrambling for nuts and apples, dancing round standards decorated with evergreens in the streets, the hobby-horse dance, hunting owls and squirrels, the foot plough, hot cockles, and sports of all kinds." Over these festivities which lasted twelve days the Lord of Misrule exercised some control and authority.

Bear baiting has been mentioned often as a well ordered "sport," like that of bull-baiting and cock fighting. A very good engraving entitled the "Bear Garden and the Globe Theatre" (taken from the Venetian map) was published by Nichols & Co., February 1st, 1818; it gave

a good representation of the bear-pit on the south side of the Thames, near London Bridge.

The bull ring was an institution in many provincial towns in the eighteenth century, perhaps one of the most familiar reminders of its location is found in Birmingham where the Bull Ring is now one of the busiest parts of the city.

Cock fighting was a low and depraved taste, and rightly put down long ago as barbarous, along with badger baiting and such like cruel sports. The love of brutal sport has not quite died out yet, and lingers wherever there are supporters of such practices. A prize fight indulged in " on the quiet " draws a crowd, and the hardly less depraved taste of the men who enjoy the ring where boxing is carried out by professionals for the delectation of many is still evident, and it has noble patrons too.

The collector of prints, mostly coloured, showing cock fighting and its associations as understood by the artist in his day, often contemporary, cannot fail to recognise the low type of admirer generally depicted. The " sport " certainly can claim antiquity (but so can most brutal and degrading pleasures). The origin is said by a writer on sport more than a century ago to have been a noble one, for cock fighting was instituted by Themiscocles who did so to encourage personal bravery. We have recently awarded war medals to men and officers for " bravery in the field " and in face of the enemy, but we are glad to think that few, if any, of those men ever saw a cock fight or gained their bravery through frequently witnessing brutal sports !

Curiously enough on a Greek coin a cock fight is depicted under the presidency of the goddess of Love ! In olden time the day before Shrovetide (pancake Tuesday) London school boys took cocks to their masters, who

instituted fights for their amusement and preparation for a Holy day.'

Field Sports

The field sports which necessitated the attention of engravers more than a century ago have provided collectors with interesting mementos of that day. Several have been mentioned already, among them the pleasures of the chase, and boar hunting which has long died out, for there are no longer wild boars in this country. Stags are still wild in the Highlands of Scotland, but most of the animals chased by hounds are "tame," and then it would appear that the real sportsman must lose interest in the chase, and it must fall far short of those wild scenes depicted by engravers and others. Sir Edwin Landseer in later days gave us some splendid pictures of stags and dogs, and Thomas Landseer engraved them with good effect on large plates, such prints, many of them inferior impressions, have been hung in large numbers upon the walls of Victorian admirers of prints.

There are wild birds in England still, although grouse and wild duck are driven further from the towns every season. "Fowling" has often been pictured, but like "hawking" and bat-fowling some of the practices have died out. The archer no longer draws his bow at wild geese, and there is no longer need for authorities like the "Complete Gamester" (a book published in the eighteenth century) to admit us into the bowman's secrets of the best kinds of goose feathers for arrows; a writer in that work says that for shooting birds the best goose feather should be grey or white and that occasionally a sportsman preferred "the feather of a peacock," and arrows with silver tips.

Games

Many old world games are seen in ancient prints. A very interesting plate of games published in 1814 shows in small miniatures very well engraved, card playing, wrestling, mummers, leaping through the hoop, tumbling, water jousts, tilting at the ring, sandbag quintain, dancing and music.

Playing with the ball was practised by the Greeks, it is the foundation of many games, including cricket, tennis, football and golf.

Sometimes old prints remind us of children's games and amusements like Wilkie's picture of "Blindman's Buff," games which are old and seem to have been played in all countries with perhaps slight variations. Dancing has often been made the subject of prints, there is indeed no limit to the variety of a collection of those subjects which we have for convenience classed as "sporting."

Famous Artists

Many of the engravers mentioned in previous chapters have essayed the rôle of sporting artists, and printers have issued them in colours, rendering them doubly attractive and altogether more appropriate than simple monotone.

Henry Alken excelled in field sports and in the representation of games and sporting prints. John Scott of Newcastle-on-Tyne, may also be mentioned as an engraver of good sporting prints, among them "Rural Sports," "Horses and Dogs," and the "Sportsman's Cabinet." D. Jenkins, an eighteenth century artist, working in London, engraved race horses.

There is no one who made a greater name for caricatures than Thomas Rowlandson. He is accredited with having had dissolute habits and frequenting places of low repute from which he drew his models and derived his subjects. Most of his work was published by Mr. Ackermann who, it is said, frequently suggested subjects suitable for publication, supplying the material for many of the engravings he executed. One of his best known illustrated works was that of "Dr. Syntax," in which will be found many striking engravings.

CHAPTER XXIV

MILITARY PRINTS

The Evolution of Armaments—The Equipment of Armies—Favoured Regiments.

JUST as there are collectors who specialise on sporting prints some prefer those illustrating the great landmarks in English history. They revel in those prints in which may be seen ancient fortifications, traces of the military tactics of those who faced the Roman legions and the marauders from the Continent of Europe. Again they find in those prints which have been copied from old hand-drawn records, and after careful measurement of the sites of Roman camps and Saxon hill towns and escarpments, the methods of defence then adopted against the foe.

Then come more authentic pictures of later invasions, of battles in which the yew-tree bows of Old England bent and the arrows went straight in defence of hearth and home. Such prints fascinate with their records of Norman castles upreared over Southern England; later they tell of the feudal barons and of the great landmarks of history. It is from old prints that many to-day are familiar with Runnymeade and the towers of Windsor near by.

There have been minor struggles between different parties quarrelling over the right to wear the crown of England, and abundant evidences of the struggles between King and Parliament in the Civil War until a united

people of Great Britain and Ireland joined in one great military force against the common foe, and to maintain law, order, justice and the peace of Great Britain. Such prints give pleasure and delight, and as so many have during the Great War of 1914-21 had personal experience of warfare and learned of the modern tactics of battle there will probably in the future more than in the past be keener interest in the collection of military prints.

The Evolution of Armaments

The student of military history as gathered from paintings, tapestries and old prints and engravings can trace in these representations of former times the evolution of armaments and consequent alterations in dress and equipments. They find two sides of militarism shown; those intended to represent actual warfare and the other the grandeur of their dress uniform and the evolutions of the parade ground. Those who are familiar with the former smile grimly when they recall the terrible actualities of war, and contrast them with the march past, the saluting point and the mimic war of the sham fight. In prints deemed collectable by the lover of old things there is at present an absence of those illustrating the progress in aerial warfare—that has yet to come in the collections of future generations.

Old prints show the armament of the archers, the tents of the bowmen, the cannon that roared faintly (when compared with modern guns) at Crécy, the battles of feudal chieftains and the sieges of many places during the Civil War when the ancient castles of Norman barons no longer proved impregnable against the advancing strength of projectiles hurled against them. They tell of the great wars in the days of Queen Anne, of the victories of

Marlborough and of generals and admirals who won fame on the Continent and on the high seas. They remind us of the ambitions of Napoleon and of his downfall. Prints and engravings tell of the fall of Sevastopol in more modern times, of the horrors of the Indian Mutiny and of warfare against native tribes in Africa. In all these are seen the gradations of warfare which began with the fists and clubs of pre-historic races, and now grows apace by the greater knowledge of science which sends projectiles more than a hundred miles, drops explosives from great heights, carries vessels armed with torpedoes under great ships, and undermines mountains. The painter, the engraver and the modern process block-maker stamp the tale of progress with "their marks."

The Equipment of Armies

As suggested, prints tell of the dress worn at different periods. Many useful books have been written illustrating and describing the costumes of certain British regiments and of the changes made from time to time since they were first founded.

In a collection of prints, many of which are faithful copies of bas-reliefs, tombs, monuments, frescoes, tapestries and paintings, the weapons of warfare are prominent. The Club may be termed the first weapon, it developed into a battle axe and a mace of wood with head of bronze, and later it was used as a symbol of power, fitly commemorating in an exaggerated form the earliest weapon of an organised army.

There are swords depicted in many ways, and the original weapons which have been found in this country, give us the sizes and shapes of Roman swords, of those of Gaul, and of the ponderous arms of Norman days. The

sword was useful in hand to hand conflicts, but is of little use now, except as a show piece on the parade ground.

The gun has passed through many stages, and the bayonet attached to it becomes a feature of attack at close quarters. The defensive armour which consisted at first of a shield, suggested perhaps by the intuitive action of holding up the left arm to ward off a blow, was supplemented by armour which in mediæval days became heavy and unwieldly. The spiked helmets and shining breastplates of later days have gone in real war, and the khaki and tin hats of the present day warrior are familiar; their great guns which have become so powerful and send projectiles so far are camouflaged, and all the former war-paint and glory of an attack in armour and with pikes and crossbows and small cannon seen in old pictures are no more. In a print entitled "Armour and Arms," published in 1824, there were well engraved representations of Greek and Roman helmets, taken from "Strutt's Dresses and Habits," a British helmet from "Merwick and Smith's Costume of the Britons and Irish," and a jousting helmet from the "Triumph of Maximilian I." There were blade-weapons and spears and a "sword breaker" too. In this plate there were interesting examples of several types of mail armour showing the chief kinds of masclea, rings set edge-ways and reversed, chain-mail, and pourpointed and gamboised work, chiefly culled from Merwick's book.

For the correct representation of armour there is no better field for research than on monumental effigies and old engravings taken from them.

There are books for specialists and those interested in studying military tactics, some of them illustrated with pictures of the dress of the different regiments as worn in olden time. Many of the pictures, such as those depicting scenes in the conflicts ending in the battle of Waterloo,

or the naval scenes, like the famous print of the Death of Nelson, so often engraved, seem very unreal to-day, but these hand to hand conflicts were more frequent before modern armament and guns had grown apace. The " full dress " uniforms of the officers must have made them conspicuous, but they led their men bravely and there were no trained snipers. The engravings in books like those published in many volumes in the middle of the nineteenth century, among them the " Russian War " (Crimean) and the " History of the Indian Mutiny " were full of such thrilling pictures from steel plates, like the " Assault and Taking of Seringapatam " and the " Blowing up of the Delhi Gate." Thomas Rowlandson drew soldiers of the King in many attitudes; he gave us the " Tommy " presenting arms and firing his uncertain gun and the gorgeous rig-out of the drum-major.

The name of Ackermann has long been associated with the publication of military prints. For more than a century the firm has given succeeding generations of collectors prints commemorating the victories of the British armies and thrilled them with the glories of many famous regiments. About the middle of the nineteenth century they published a series of " Costumes of the British Army," painted by Henry Martens, and engraved by J. Harris. At that time, too, they published a series having reference to the Kaffir War of 1846-52. There is one very interesting plate entitled " The Conference at Block Drift," in which detachments of the Royal Artillery, Dragoon Guards, and the Cape Mounted Rifles may be distinguished.

Of later publications there are prints of the different regiments in our native Indian army, another print shows the presentation to the Bombay Fusiliers of medals, in 1852—some of the prints were in colours.

Favoured Regiments

From a collection of military prints it would appear that there have always been favoured regiments, those which have caught the popular fancy either from the dress, the colour of their trimmings and even buttons, their deeds or the peculiar circumstances of their first foundation.

There are engravings, aquatints and colour prints of the Grenadier guards and other regiments which have shone on the parade ground as well as in attack. Collectors often give prominence to those regiments with which they have been associated, or in which their relatives have fought with glory in days gone by. England was free from great wars for many years during the latter half of the nineteenth century, although there were expeditions against rebels and punitive forces, and such were dealt with by painters and engravers of military prints in more modern times. Many remember clearly the Fall of Magdala and the African battles with the Zulus and the Ashantees. There is a lithograph published by J. Robins, of Paternoster Row, from a "drawing on stone," by D. Dighton, of the "Defeat of the Ashantees," by the forces under the command of Col. Sutherland, July 11th, 1824. It was an early battle against native warriors in which soldiers and marines attacked with bayonets, natives armed with spears and knives, their great chief with his plumed head gear being a conspicuous figure in the foreground of the battle.

Later memories recall the fall of Omdurman and the victories by Lord Kitchener, avenging the murder of General Gordon.

Then the South African War came and there were many modern prints illustrating the chief events in that

campaign. The return of the "C.I.V.'s" to London was an occasion not readily forgotten. But that brings us out of reach of old prints, although it was before the day of the "Pictures," by which the Great War of 1914-18 has been recorded on the screen. The "films" serve their purpose, but they are not lasting like paintings and prints; although many splendid photographs record recent events and will doubtless be preserved.

There has always been a strong liking and respect for those who have freely given their services to their country, and volunteers in the past as now have had their full share of appreciation. Londoners have been proud of their volunteer defenders, and perhaps more than any other regiment the Honourable Artillery Company, linked with the City of London since the days of the trained bands, have often been painted and engraved. It will be remembered that the "H.A.C." received a royal charter in 1537 from the hands of Henry VIII. They were found in the great Camp at Tilbury in 1588, when Queen Elizabeth held a great review. Often indeed have they been reviewed, painted, and engravings published, and a fine collection of old prints in which they alone figure can be got together. Their generals have been engraved, and to-day their portraits may be seen in print shops, along with kings and queens and nobles, bishops and statesmen, a goodly array waiting for the collector.

Not the least in this group are the beautiful coloured prints after a drawing by Orlando Norie of "The Heroic Defender of Khartoum," published by Ackermann's—General Gordon will not be forgotten; nor will "K. of K." who avenged his murder, and who in his turn gave his life for the country he served so well, and, like Gordon, in his last stand was defenceless.

CHAPTER XXV

COSTUMES

Ancient Costumes—The Days of the Stuarts

Old paintings and prints teach a great deal about the habits of the people represented in them, and especially about their costumes. That is, of course, assuming that these pictures have been drawn with careful attention to detail, and after study of the clothing of the periods they represent. We can take it that the great portrait painters of the past faithfully outlined the costumes their sitters wore, and that they would be according to the approved styles of the times in which they were painted, the artist would in fact have the actual garment to sketch.

The same assurance cannot be made with regard to the robes of the ancients as seen in pictures and engravings; it does not apply to the mediæval representations of scriptural subjects. It does, however, seem evident that painters when painting classic subjects studied ancient records, the paintings upon vases and the sculptures of the ancients, and thus gained a fairly accurate idea of the costumes of the common people, slaves and nobles.

The tombs and brasses in churches and cathedrals have also been useful, in that they have given us correct ideas of royal and ecclesiastical robes and vestments. Thus it is that from these various sources painters and engravers are able to ascertain many details of the costumes and jewellery worn by different peoples at

different times. Of the latter, jewels actually worn by accredited representatives of the chief races of men have been handed down to us. Not many of the actual costumes have survived more than a century or so, still there are some old families who can show garments worn in the days of Elizabeth, and in our leading museums there are good displays of costumes—especially so in the London Museum and in the Victoria and Albert Museum at South Kensington.

It is almost useless to attempt to outline even the commonest things in this great historic wardrobe shown in the picture gallery, without copious illustration which it is impossible to give here. It is, however, a matter of interesting research, and there are many collectors of illustrations of old costumes. Some of these prints are of considerable value, others are merely coloured prints cut from costumiers' catalogues and plates.

Ancient Costumes

In the "*Encyclopædia of Antiquities*," by the Rev. T. Dudley Fosbroke, M.A., F.R.S., published in 1825, there are several well engraved plates of costumes, upwards of one hundred being engraved; they are classified under the respective headings "Egyptian, Grecian and Roman," "British, Anglo-Saxon and Norman," and "English costume up to the reign of Charles II." There are also "Monastic" and "Ecclesiastical Costumes." In those of the Middle Ages are to be found robes of State and ecclesiastical and academic costumes of which there are replicas in the garments worn in the twentieth century at state functions and municipal gatherings.

The evolution of costume as seen in a collection of prints ranging from early times to the present day is

very remarkable. Sometimes it is gradual, and in the space of even a century scarcely noticeable, at other times it is rapid, and sudden changes appear to have been of a drastic character. Just as in art and other things foreign influence was at times very marked, not only in the "fashions," but in the materials employed. Royal whims brought about changes in court dress, although they may have had little influence upon the costumes of the common people. Perhaps the most far-reaching changes were during the Commonwealth, when Puritan dress was in the ascendant, and later at the Restoration when the ideals of the people changed again in accord with royal profligacy.

In the history of costume there have been many interesting innovations in wearing apparel, and a knowledge of these, even if but a superficial one, is helpful in locating prints, and to some extent determinating the particular school of art they follow. The chief characteristics of costume during the periods engravers worked, when they may be assumed to have copied the costumes they saw in daily use when putting figures in their pictures, may be noted with service to the collectors.

The seventeenth century began with the reign of the Stuarts, who, it is said, were fastidious in dress, and set an example to their courtiers, introducing many fashions hitherto unknown in this country. Many of the prints collectable in a portrait series are remarkably striking, so much so that they might have been engraved as costume plates rather than as portraits. Figure 1, the frontispiece to this volume, a rare print in the Victoria and Albert Museum collection, reproduced by permission of the authorities, is a portrait of Queen Elizabeth in all the magnificence of her jewelled dress, her characteristic collar and her royal head dress. This might well form the

first print in a collection of costume plates of English history within the reach of a collector or student of wearing apparel which may actually be examined.

The Days of the Stuarts

Of male costume the garments became more close fitting in the days of James I, who is represented wearing his robes of state in Figure 51. In his ordinary garb he wore padded garments. The ladies' dresses of that period instead of a superabundance of ruffles, and high collars, were cut lower and peaked. Ample gowns were worn, and tight-fitting stomachers were gradually discarded. It was about that time that ladies painted their faces and began to wear patches, a practice we can scarcely think improved their appearance.

Charles I, the unfortunate monarch who lost his crown and his head too, has often been painted, and his peculiar style of pointed beard and better cut and more decorative dress is well known. Vandyck has made us familiar with the correct style of a gentleman of fashion in those days, and his remarkable painting of Charles I on horseback, now in the National Gallery, has often been engraved. An expert describing the costume of the ladies of that day, says, "they (the ladies) had full sleeves, caught or tied at the elbows, their dresses had long pointed bodies and their petticoats were long, their heads being covered with veil-like head covering." It was in the early Stuart days that a profusion of gold lace was apparent. The Puritans, and especially the Roundheads, despised this show of wealth, and donned sombre clothing and wore high felt hats, discarding the plumed hats of the earlier Stuart days.

It was at this point in English history that French influence was again felt and became so noticeable after

the Restoration and the return of Charles II. When Charles came back from France he brought with him the "fashions" with which he had been familiar so long and the styles in which he and his courtiers dressed became general. The remarkable portraits of the favourites of Charles II, painted by Sir Peter Lely, and many times engraved, are found in every collection of prints. Of men's fashions, according to Sam Pepys, the King began to wear a vest under the handsome coat he then wore ; this was of black cloth lined with white or coloured silk ; it fitted tight round the waist and was soon called a waistcoat, a garment which although changed in style many times has never been discarded—to-day men wear a waistcoat, based upon the pattern of the vest introduced by Charles II in 1666.

The coat has undergone many changes. Print collectors know the distinctive features of the heavy coats with broad cuffs of men's attire in the eighteenth century, and the later fashions in swallow-tails worn with knee breeches, satin waistcoats, silk stockings, and low shoes with silver buckles. They are familiar, too, with the evolutions of hair dressing, which has undergone many alterations since the days when men wore wigs, and so set the fashions which His Majesty's judges and the legal profession still so bravely uphold.

The study of heraldry and of the correct robes which ought to be worn by peers of different rank is useful, although most of the portraits of these notables of olden time who won renown in their day are inscribed, as also the large book illustrations and frontispieces on which characteristic costumes have been elaborately engraved by portrait engravers, such for instance the portrait gallery plate of Dr. Ducarel, in Figure 30, and those earlier plates shown in Figures 64, 65, 66, 67, 68 and 69.

In the delightful miniatures of George Baxter, whose colour prints are described in Chapter XIV, the costume of the ladies and gentlemen who visited the Great Exhibition of 1851, no doubt wearing their best holiday attire, are cleverly depicted. The people of the nineteenth century always appear "dressed up;" and even the prints showing holiday makers give one the same impression. Sporting men and those who played cricket in the early days wore top hats, looking very ill-suited for vigorous exercise.

In the series of Alpine views published by Le Bond, illustrated in Figures 42-45, the mountaineers are represented wearing a kind of alpine hat, which in its various grades of development, and after passing through many minor changes, is to-day the most popular style of men's head gear.

The print collector meets with what is evidently foreign clothing in some of the prints he secures; thus artists have painted pictures in which Italian, French and other men and women have been introduced. The native costume of the Welsh women has figured in colour prints, and is occasionally seen, although tourists and visitors to the Principality know that the native costume is seldom if ever worn, and that it no longer appeals to the ladies of Wales.

Scotchmen have clung tenaciously to their native garb, and when in the Highlands His Majesty the King and the Royal Princes often don the Stuart tartan in honour of the clan they represent.

It is probably due to the tartans of the several clans being distinctive that the highlanders love their ancient dress and glory in the plaids and kilts with which their families have been long traditionally associated. To the uninitiated the difference in the tartan is difficult to

remember, even the grand and brilliant colours of the Stuart clan are known to few southerners, whereas a clansman can not only recognise his chief at a glance, but brother members of the clan. In the bonnets is generally worn a sprig of heather, whereas the chief of the clan should wear an eagle's feather.

The study of costume may be considered an independent hobby, or made a corrollary to print collecting. It is, in any case, useful, and very helpful when there is any uncertainty about the period represented in a picture under consideration.

CHAPTER XXVI

TRADERS' CARDS AND LABELS

Engravers' and Printsellers' Cards—Inns and Coaching Houses—Goldsmiths and others—Chemists' Labels—A few Manufacturers' Cards

COLLECTORS of engravings are by no means confined to large prints which they can hang upon their walls or place in portfolios, for there are many very beautiful specimens of the engravers' art, many of which may be considered almost miniatures, some requiring the aid of a lens to fully appreciate their beauty. These little pictures which were not despised by some of the most noted artists and famed engravers, were put to many different purposes. Some furnished the printer with choice miniatures or book illustration, and others were used as cards by traders to draw attention to their calling, many of them pictorially illustrating their special employment. The specialist has many opportunities of confining his attention into the narrower grooves of collecting, and placing his collections in well-arranged albums or mounting them on separate cards.

The collection of traders' cards has become a cult much favoured of late years, and must not in any way be associated with modern commerce, for the old traders' cards of a century ago were essentially pictures, miniatures of extreme beauty. It will, very naturally, be assumed

that printers and engravers were among the first to take advantage of this pictorial illustration in trade matters, and although it cannot be admitted that the finest and best engravings were those used by commercial men associated with the craft, yet it is quite true that many very beautiful little pictures were used by noted engravers, and in some instances engraved by artists, for those associated with them in their professional work. William Hogarth himself engraved several well-known plates, including one for his own use, which reads, "William Hogarth, Engraver, at Ye Golden Ball, Ye Corner of Cranbone Alley, Little Newport Street." It is pictorial and allegorical, and bears date "April ye twenty-ninth, 1720." (See illustration, Figure 77.)

As already stated in another chapter, William Hogarth had two sisters, Mary and Anne, engaged in business in Little Britain. Hogarth himself engraved a plate for their use, proofs of which were obtainable, and sold by the printers, Longman, Hurst, Rees and Orme, in 1807. Hogarth who drew the picture, appears to have employed T. Cook to engrave it. Special attention was paid to the subject matter of this trade card, the somewhat curious inscription which reads as follows: "Mary and Ann Hogarth, from the old Frockshop the corner of the Long Walk facing the Cloysters, Removed to Ye Kings Arms joyning to ye Little Britain-gate near Long Walk sells ye best & Most Fashionable Ready made Frocks, sutes of Fustian, Ticken & Holland, stript Dimmity & Flannel Wastcoats, blue & Canvas Frocks & bluecoat Boys Drars, Likewise Fustians, Tickens, Hollands, white strip Dimitys, white and stript Flanels in ye piece, by Wholesale or Retale, at Reasonable Rates." (See Figure 8.)

Engravers' and Printsellers' Cards

In a small but interesting collection of engravers', traders', and stationers' trade cards, there are examples of most of the well-known styles, and representative of the engraving of different periods. There are several pictorial cards distinctly of the Bewick type of engraving on wood blocks. One of these is the card of William Darton, of Holborn, who was an engraver of prints; a school-boy and maiden are represented studying a book on some curious rock-work under the shadow of a tree. This wood block is crude by comparison with the beautiful piece of copper-plate engraving, the work of Hobson, of Bath, who evidently used this plate in connection with "drawing instruction in etching and engraving," which he endeavoured to impart to more or less willing students. The little picture, a gem of copper-plate etching, shows a distant view of Bath, with its famous Abbey in a foreground, full of well-engraved foliage, oak trees, and cedars. There are examples of some of the finest work in stipple and line combined, representing by a charming engraving used as a trade plate by Kirkwood and Son, of Grafton Street, Dublin, who engraved several winged cherubs practising art in its several ways, including sculpture painting, drawing, and even a study of mountains in the distance through a telescope.

Another excellent stipple, representing a female figure kneeling down and holding a shield of arms on which is engraved the Royal crest and the plumes of the Prince of Wales, was a plate used by Freeman and Co., who were at the close of the eighteenth century "printers in colours to His Majesty and the Prince of Wales, and carvers, gilders and printsellers to His Royal Highness the Duke of York."

In the same collection of engraved cards and labels there is an entirely different style of plate, yet equally artistic, set in a beautiful Chippendale frame, in the design of which is incorporated a number of floral attributes and wreaths, the whole surrounded by the Prince of Wales' plumes. This is the plate of Cribb, a printseller near Great Turnstile, in Holborn. Bacon, an ornamental printer in Skinner Street, London, used a plate on which was engraved an exquisite design formed of scroll and engine-turned work, indicating his particular style of engraving. Some of the stationers and print-sellers used a double card of similar design, engraved on both sides, one William Mason, an engraver, trading at the " Bell and Star," in Cornhill, had a Chippendale design, duplicated on the reverse side, an inscription in English on the one side, and French on the other.

Sometimes engravers and printsellers adopted an essentially local type of ornament. Thus H. Fitzpatrick who worked in Dublin, a century or more ago, had a very elaborate pictorial card, the central shield, stating his occupation, being supported on the one side by the Irish harp, and on the other by the figure of St. Patrick. Fitzpatrick was a loyal trader, too, for he gave prominence to the Crown of England. Another Dublin bookseller and engraver, of the name of William Wilson, was favoured in that his plate was engraved by Bartolozzi, after a well-known design by Cipriani. This was by no means an isolated case in that Bartolozzi engraved many well-known trade plates, although he does not appear to have favoured engravers and printers overmuch. Perhaps one of the most charming pictures in stipple and line was that on the card of I. Rowe, engraver and printer, of 16, Change Alley. The design consists of a landscape with a pool and river, some well-engraved foliage in the centre

of the picture, a rather pleasing little cherub holding a banner on which is the engravers' name. Rowe did not disdain to give credit to his former master, and seemed rather proud than otherwise of having served "as a faithful apprentice and successor to the late Mr. Blake."

Some of these so-called cards are printed on thin transparent rice paper, an example of which is found in a book-pile "card" of Myhill, of Norwich. Britannia figures as the chief ornament on some traders' cards, especially when used in conjunction with a bale of merchandise, by which export business is typified. One such card was used by David Ogilvy & Son, of Holborn, an excellent piece of engraving by Widnell.

John Lovejoy, of Dean Street, Fetter Lane, had a remarkably well executed picture card, and used emblematic illustration, as well as floral attributes. There were figures representing Faith, Hope and Charity, the open Bible, and the Sun, Moon and Stars, together with masonic emblems as side ornaments.

Thus many other illustrations could be given of the cards of engravers and printers. There is the well-known card or bookplate of Abraham Vander Hoeck, who traded at the sign of the "Virgill's Head," in the Strand. Last of all mention must be made of a very curious wood block, engraved late in the sixteenth century, representing a very primitive press, printing one of those early volumes which are now such rarities and so costly to secure.

Inns and Coaching Houses

The plates already mentioned include some of the more general styles of engraving adopted for trade cards, but certain trades seem to lend themselves more particularly

to certain classes of engraving. Perhaps the older pictorial plates from wood blocks are more generally met with in association with inns and old coaching houses.

The old inn signs were oftentimes pictorial and quaintly painted. The sign served as the pictorial engraving on the bill head of the innkeeper, but some of these little pieces of engraving were really good. There is a beautiful Chippendale frame with a chaunticlear for the "Cock" at Eaton, and some "neat chaises," as the underline designates the old coach drawn by four horses with outriders; a curious bridge across the stream was the picture engraved for J. Norton, of the Post House, Wansford; and a typical coaching inn was known as the Mermaid, a representation of which was engraved on the bill head used by the owner, I. Lane, of Windsor. Perhaps one of the best pictures of this kind was the rural picture of the surroundings of the Brodrick Inn, the sign of which was shown nailed upon a tree close by.

Caterers, fruiterers and pastrycooks used in olden time trade cards on which were engraved luscious fruit and tempting dishes; the engravers sometimes pictured ponds upon which were all manner of birds and game, and even fish sporting on the surface of the water.

Cards used by saddlers are not very attractive and mostly consist of engravings of well-groomed horses. There are, however, exceptions; a curious old wood block engraving by Dawson, used by Elliott, of Dublin, early in the eighteenth century, represents a huntsman jumping a gate; another pretty little scene engraved by Constitt and Goodwill, of Hull, shows hounds in full chase; two hunting scenes were also used by Marshall of Louth.

Fig. 73. William Darton, after the Bewick School

Fig. 75. G. Walker, of "Ye Cock" at Eaton
Chippendale style of ornament

Fig. 76. "Horatius"
A plate used by J. Groeniwegen

TRADERS' CARDS

Fig. 74. W. Hobson, of Bath
A copperplate engraving

Fig. 77. Hogarth's card
dated April 29th, 1720

[See p. 244

FIG. 78. PARISH OF SAINT MARY, ISLINGTON

Invitation ticket to a dinner. 11th April, 1738

[face p. 24

Goldsmiths and Others

Some of the goldsmiths used highly pictorial cards, and employed in their preparation several of the leading engravers of silver plate. It was to Ellis Gamble, a goldsmith, who traded at the sign of "The Golden Angel," in Cranbourne Street, Leicester Fields, that William Hogarth was apprenticed, and there learned the art of engraving on metal. The very beautiful plate that Ellis Gamble used as a trade card was engraved by his apprentice, who afterwards became one of the most noted engravers of pictures and an artist of great repute. This beautiful plate was illustrated in "Antique Jewellery and Trinkets," a companion volume in the *Home Connoisseur* series. Some of the watchmakers, too, used very beautiful little circular plates, which they were in the habit of placing at the back of the cases of the old verge watches which they sold, and in those which they repaired. Some years ago it was no uncommon thing to find several of these old picture cards or labels, dating back a hundred years or more, at the back of an old verge watch. There were many varieties, but one of the most beautiful examples of miniature engraving in a large collection is that of Lewis Wyatt, a clock and watch maker of Macclesfield.

Many of the old booksellers had lending libraries, which were very popular in the days before the modern free library; and although most of the plates they used were far from pictorial, in a few instances library interiors were engraved, some of the plates being very ornate, notably the pictorial plate of John Andrews, whose circulating library in Calcutta gained considerable notoriety. The plate referred to was engraved by Shepperd, and was dated 1774. Another ornamental plate of a somewhat later date was engraved by Fenner of Paternoster Row,

for Biggs, who had the Westminster Subscription Library in Parliament Street.

The linen drapers were famous for their pictorial invoice headings, some of which were perfect gems of copperplate engraving, and those who combined the furnishing of funerals contrived to make use of picture scenes in which the churchyard and the funeral procession were very conspicuous.

Some of the grocers, tea-dealers, and provision merchants introduce scenes indicative of the source or origin of some of the commodities they sold, the engravers contriving to make exceptionally good picture scenes and decorative headings. One of these was used by the well-known old firm of B. Valle & Broth^{r}, "at the Old Italian Warehouse, St. James's Hay Market," the plate being engraved 1750.

Lastly, among the oddments of traders' cards, the curiosities of old-world stationery, mostly charming bits of copperplate engraving, are the cards of asses' milk vendors (rare plates); chimney sweeps; coal heavers; lace makers; snuff-men; scavengers; trunk makers; and makers of instruments "for the lame and cruked."

Chemists' Labels

The collector of trade cards drifts along, adding sidelines, thus making his collection more interesting and introducing new features which give greater variety. Of chemists' cards there are not many that can be treated as "pictures," of labels, however, there are quite a number of old plates many of them perfect gems of the engravers' art. Some years ago the writer was able to secure a packet of unused labels, seventy varieties—a complete set, just as they had left the engraver's and printers' hands in 1793.

A large number represent pleasing scenes associated with the preparations or compounds sold, and, of course, some represent old-time remedies long out of date. They are mostly prints from copper-plates engraved in line, and a few in stipple. They are suggestive of the old English herb garden.

"The Best Rose Water" was the subject of a charming design, a bevy of maidens dancing under rose bushes, another figure holding a fountain surmounted by a beautifully engraved wreath. "Powder of Jamaica Ginger," is the inscription under a little West Indian scene; and amidst a view of ruined temples and palm trees there is a cunningly half-concealed stone on which is engraved "Tincture of fine Turkey Rhubarb." Another fine bit of engraving records the place from whence came "Carbonate of Soda"; and an Indian scene adds to the interest in the purchase of "Genuine Arrow Root." These little labels, measuring about two inches by two inches, are evidences of the value of the art applied in the interests of commerce. If modern advertisement were needed to enforce the argument in favour of the employment of the best artists of the day for industrial schemes of publicity mention might be made of the famous picture of "Bubbles," painted by Millais, used afterwards as an advertisement for a well-known firm of soap-makers.

A few Manufacturers' Cards

Those who are familiar with the enterprise of modern manufacturers, with the remarkable illustrated booklets with which they draw attention to their specialities, will be rather disappointed with their search for interesting specimens of "makers of prints" of a century ago. Here and there it is true the frontispieces of catalogues were

enriched with really good engravings, but they were rarely pictorial. The best examples are those found in labels or bookplates which they pasted in their lists and occasionally used as introductory "cards" when they called on customers.

Among the best of such prints were those of the gunsmiths, some of whom had large plates, excellent hunting scenes in stipple. There are two very pretty engravings, one a sporting scene in which all kinds of game appear to be crowded into a small preserve. It was used by William Pritchard, of Birmingham. The other was a stipple engraving by R. Scott, used by Wallace. Another interesting variety of this same class of decorative work was used by Wright & Smallwood, fishing tackle makers.

The manufacturers of Birmingham and the Black Country at the beginning of the nineteenth century, had some really good illustrated and attractive pictorial designs. One very fine label, a unique trophy of arms, was used by R. & R. Sutherland & Co., of Birmingham, makers of arms to "His Majesty's Honourable Board of Ordnance" (*temp.* George IV.); Nickelin & Son, wire drawers, of Birmingham, had a very pretty little picture showing the interior of an early wire-drawer's shop, in which primitive machinery worked by hand was employed in the drawing and weaving of wire.

A maker of artificial stone, named Coade, had a curious allegorical card on which Time was defied—it was well done in stipple, a pleasing piece of engraving.

Pins and needles do not seem very promising things for artistic treatment. Yet artists of old contrived to make the covers of the packets quaintly pictorial; incidentally it may be mentioned that George Baxter made use of needle books for his delightful gems of colour printing and miniature scenes, referred to in another chapter.

Some of the most inartistic and unlikely traders were prominent patrons of engraving. John Colyer was a bellows-maker in Drury Lane in the eighteenth century. His card was indeed a work of art, a wonderful picture of men working away at forge and anvil by aid of bellows of primitive make ; it might be in an inferno below ground, for above, on rocks, are to be seen luxuriant foliage contrasting with the scene below.

Now and then such cards were coloured, like one engraved by Kent of High Holborn, for Grant, a biscuit maker ; the scene in fine line and stipple depicts a cornfield, a windmill in the distance, and the reapers already gathering in the golden grain.

Most of the earlier engravings used by traders were printed from copper plates engraved in line or stipple, a few being of the Bewick type printed from wood blocks.

When lithography became general the interest in traders' cards of the better pictorial type seems to have died out. Perhaps an exception may be made in a large lithograph printed for one Hope, an auctioneer and upholsterer, in which he used an allegorical figure of Hope, a play on his own name.

Traders' plates are indeed very interesting, and such a collection can be added to from time to time as opportunity occurs. The illustrations given in this chapter may serve too as examples of a few of the gems of engraving used by traders.

Figure 73 is the engraved card or bill head used by G. Walker at the " Cock " at Eaton. The frame is of the Chippendale style, the quaint chaise with four horses and outriders being typical of the travelling of that period, when my lord went a journey at some peril, and highwaymen were many.

Figure 74 is that used by William Darton, an engraver and printer, in Holborn. It is of the Bewick school of engraving and a good example of that method of producing illustrations from wood blocks.

Figure 75 is one of the rare portrait bookplates, the subject chosen being "Horatius," the inscription reading, "This book is to be sold by J Groenewegen & A vander Hoeck in the Strand."

Figure 76 is of quite another style—a charming line and stipple engraving by H. Hobson, of 26, Charles Street, Bath, who was both designer and artist engraver, and used the plate as an advertisement of his skill, entitling him to give "instruction in drawing, etching and engraving," a pleasing little picture in which Bath Abbey can be seen in the distance and delightful foliage in the foreground. Our last illustration of traders' cards is that of Hogarth himself, designed and engraved by him and used for trade purposes at his shop ye Golden Ball, in the Corner of Cranbone Alley, Little Newport Street; it is dated April 29th, 1720, see figure 77.

CHAPTER XXVII

BALL AND BENEFIT TICKETS

A parochial invitation—Masquerades and benefits—A Water Festival—Sundry invitations

THE collection of tickets, labels, invitation cards and other pictorial illustrations brings under the notice of home connoisseurs types of curios many have overlooked. In old scrap books, stowed away in desks, in ancient frames, and among the oddments relegated to the lumber room such prints (now rare and valuable) may not infrequently be found. Although such engravings, by Bartolozzi and other famous engravers, in line, stipple, and less frequently in colour, are met with quite unexpectedly they may readily be overlooked unless the finder is familiar with the types of such curios.

Although this chapter is headed "Ball and Benefit Tickets" it is intended to cover a greater variety than those strictly falling within those limits. Many engravers gave particular attention to such tickets, especially those used for philanthropic purposes. These interesting tickets have been treasured more perhaps from some sentimental association than for any intrinsic worth or even artistic beauty. Bartolozzi, Thorn and others engraved them after designers like Cipriani, who did not despise small things. Many are elegant pictures after their respective styles, and even in the times in which they were printed

were deemed worthy of framing. Hence it is that some have been handed down to us in excellent preservation. Among such prints are tickets which bear evidence of having been actually used, others are proofs before letters and others proofs with broad margins, sold chiefly as souvenirs. The great diversity of style makes such a collection interesting.

The following examples mentioned (some of which are illustrated) are given to show the diversity of ticket procurable.

A Parochial Invitation

Invitations to public functions connected with local bodies and with committees controlled largely by ecclesiastical organisations were commoner a century or so ago than they are to-day. Now and then most attractive and even more pretentious invitations were issued. One of these is that shown in Figure 78, which is a fine and unusual plate measuring 10½ inches by 7¼ inches. It is an invitation to a dinner in connection with the church of St. Mary, Islington. The invitation is surmounted by a well-engraved representation of the old church and its surroundings as they were in 1738; the whole plate having an engraved frame in right good style. The invitation, which is very interesting, reads as follows: "Sir, You are desir'd to meet many others, Natives of this place on Tuesday ye 11th day of April, 1738, at Mrs. Eliz. Grimsteads ye Angel and Crown in ye Upper Street, about ye hour of one. Then and there with Full Dishes, Good Wine and Good Humour to improve and make lasting that Harmony and Friendship which have long reigned among us." Then after the names of the Stewards is the very pertinent addenda, "Pray pay the Bearer Five shillings." The

engraving was the work of Toms, who engraved so many beautiful bookplates.

Many different invitation tickets have been engraved for functions at the Mansion House. One of these typical of many others was engraved by Clark and Norris of Moorfields, a pleasing stipple in sepia. The figures of Justice and Commerce are well designed and their attributes carefully arranged in a suitable picture. A cherub bears aloft a scroll on which is inscribed "Our protection and support." The invitation reads: "The Lord Mayor requests the Honour of your company to Dinner at the Mansion House on Monday the 4th April at four o'clock precisely." That was the hour for such a function late in the eighteenth century.

Masquerades and Benefits

Some of the best picture tickets allegorical and purely pictorial are those used for benefit concerts and such entertainments on behalf of charities. The tickets for "Mr. Harrison's Night," drawn by H. Treasham and engraved by T. Fittler, is especially charming, but it appears to have been used as an advertisement rather than given on receipt of payment, as an underline upon it reads: "N.B. This ticket does not admit." B. G. Cipriani drew a picture for a Masquerade given May 18, 1775, which was engraved by F. Bartolozzi; in the centre is a Cupid holding the portrait of an unmasked female dancer. A charming winged figure playing a lyre depicted by R. Cosway, R.A., was engraved for a card for the New Musical Fund established in 1786.

A ticket by Bartolozzi, a pure stipple printed in deep red-brown, "For the Benefit of Mr. Savioa," was designed by Cipriani. Another benefit ticket by Bartolozzi, in

stipple, printed in red, drawn by E. F. Burney, was inscribed "For the Benefit of M. Dragonette." Burney drew many charming pictures, among them "The Temple of Fancy," a design engraved by A. Cardon, and adapted by makers of paint boxes as a label. This is occasionally met with in colour.

A Water Festival

The frolics on Old Father Thames have many times been made the subject of engraved tickets. There is a fine plate of exceptional beauty for a Ball at Ranelagh dated "June 1, MDCCCIII."; it is a large engraving with ample space for the name of the guest. A large plate, in line and stipple, was designed by G. B. Cipriani, and engraved by F. Bartolozzi for a Regatta-Ball at Ranelagh, which was held 23rd June, 1775. There is a beautiful view of the Thames and an allegorical group in which the River God holding up medals and rewards for racing cherubs in their tiny boats is attended by maidens and mermaids holding suitable attributes (see Figure 9).

Oddments

In almost every collection of such gems of engraving there are oddments which cannot well be classified. As examples mention may be made of the numerous pictures of early balloons when aircraft was very crude and flying machines and great ships navigated at will were quite unknown. One such ticket, sold at half-a-guinea, admitted the bearer to "the fourth aerial voyage of Mr. Blanchard's air balloon and flying boat, in which two gentlemen will ascend," dated 1784. It was engraved by one, Deny, and it is signed in autograph by the balloonist, Blanchard.

Sundry Invitations.

The invitation ticket used at Frogmore Jubilee, October 25th, 1809, may be instanced as a pleasing example of combined line and stipple.

Sometimes amateurs drew very creditable gems which Bartolozzi engraved, thus there is a pretty little stipple "drawn by Lady Diana Beauclerk," and "engraved by F. Bartolozzi, R.A.," published by S. Harding, of Pall Mall, July 1, 1796.

A rare ticket is that to a ball in honour of the First Consul and Mone. Bonaparte at Rheims. Interesting, too, are tickets signed by Horace Walpole admitting to that treasure house of art, his home, at Strawberry Hill.

There have been tickets issued for famous trials and for funerals, among the latter a ticket to see the funeral of Sir Joshua Reynolds in 1792.

CHAPTER XXVIII

MODERN ENGRAVINGS

Societies for the Promotion of Art—Graphotypes—Process Work

THE print collector begins with the older types, and he may specialise upon them or upon any one of the styles of prints produced by certain methods of production. He may, however, desire to collect with a view of showing the progress made in the arts during the centuries, leading up to the present day, the perfection of which may be seen in the beautiful prints which are now offered in the shops, the work of modern artists and engravers and operators of machines by which prints of even, regular and perfect impressions are turned out in quantities. These are, perhaps, limited in the rarer conditions such as artists' proofs and signed copies, but in the aggregate instead of hundreds of impressions thousands are produced, in fact in many instances the limit is fixed by the demand, by the public appreciation of the work, rather than by the worn condition of the plates from which they are printed.

The line has been drawn here at the prints produced by strictly modern methods, the products of which would not be in accord with the object of this work. It will, however, be well to conclude the story of old prints and engravings by referring, briefly, to some of the styles and processes reached and passed or improved upon on the way to success. Prints which may be called semi-modern,

that is modern when compared with most things old, but produced by processes now nearly if not quite superceded by better methods, methods which give more satisfactory results or yield the artist and his publisher better results commercially.

Societies for the Promotion of Art

There have been many patrons of art. In the early days they were wealthy men who had tastes in advance of many of their fellows who preferred the arts of peace to those of war, and who encouraged artists. Many of these nobles when travelling in Italy and other places came across artists whom they induced to accompany them back to England, and in several notable instances it is due to their patronage that some of the best artists, painters and engravers settled in England and contributed to British art.

In more recent times societies have been formed for the better encouragement of art, especially was this so during the first few years of the nineteenth century; the great advance made during the last fifty years or so has been due to the strength and support given to modern printing discoveries and art efforts securing the necessary impetus to progress. Some of these societies have had a very limited scope, and have been confined to artists practising certain methods of engraving, like the "Society of Mezzotint Engravers," and the "Royal Society of Painters, Etchers and Engravers." Other societies have had for their chief object the instruction of those wishful to become artists in the various branches of art open to them.

The Society of Arts, which is one of the best-known institutions, was founded in 1754. The "Society of

Designers," and the "Society of Illustrators" are of more recent foundation, being formed towards the close of the nineteenth century for the furtherance of those branches of art. Mention may be made of the "Chalcographical Society for the Study of Engraving," and the "Graphic Society" with mixed aims, including artists practising several different branches of art. These societies have contributed towards the promotion of art among its members and the encouragement of individuals, and they have done this for the sake of art rather than undertaking the publication of any class of print. On the other hand from quite unselfish motives, and at great cost to their members, some societies have given to the world splendid works of art, as a case in point the Arundel Society, whose services to art are reviewed in Chapter XV.

Graphotypes

In the second volume of *Nature and Art*, published in 1868, there is a description of the work of the "Graphotyping Company," which had been formed for the production of prints by a "new" process. It was said that "graphotypy as a discovery and a practice will be presently recognised to have an important bearing upon fine arts, manufactures, amusement and the education of the people." Like many discoveries it has been improved upon, and Science, as applied to printing of chromos and similar works, has passed on. The discovery of graphotypy was made by Mr. Hitchcock, in 1860, quite accidentally. He drew his picture upon a block of chalk, using ink of silicate of potash, commonly termed liquid glass, coloured with indigo, applying it with a quill pen; the portion of the chalk covered with the ink became hardened, so that he could brush away the soft dusty chalk

until the lines of that portion which had been hardened stood out clear, the entire block was then so treated and hardened. The surface when cleaned and re-inked became a veritable printing block. The process thus discovered needed a name, and that chosen, in the meaning of the dead language from which it was culled, was a " type from a drawing." The company formed for the promotion of the art printed many beautiful pictures, and book illustrations. It was a rapid process, too, when compared with many of the older methods, as it is said a printing block from the actual drawing upon chalk could be produced in about two hours. Mr. Holman Hunt, in speaking of the process, said : " I regard the process of drawing for book illustration called Graphotype, with which 'Watts' Hymns' have been illustrated, to be the best yet adopted."

Process Work

The present day methods of producing art pictures by process work are the outcome of long practice and experience, the result of much experimental trial work, although the basic principles on which they are founded have been known for some time. Comparison with the *results* achieved to-day and those illustrations in books published some years ago shows the advance which has been made in the art of reproduction.

The term process work is somewhat elastic, and is generally applied to all the mechanical methods in most of which chemicals are used. As it is well understood that all these modern processes are dependent upon photography, an art which has developed rapidly since its first application to illustration. Ordinary line drawings in which black and white effects are given without tone or light or dark shades

are easily reproduced ; the plate or block from which they are printed, is, however, made by several methods, and in these too, some shade can be given by the artist breaking up his lines and introducing dots and light or heavy strokes according to the effects he desires to produce upon the print, thus making his process block a replica of early line drawing or copper-plate engraving.

The second class of black and white print by process methods are usually designated half-tone, and in the effect produced from wash drawings or photographs resemble, somewhat, the old mezzotints. The effect of half-tone block illustration is seen in the old prints and engravings in mezzotint, stipple and line, reproduced by process methods in this volume. The printing from these blocks is of course, similar to that from type and stereos.

To make the different modern processes, all of which are from time to time gradually being improved, by slight differences in the methods employed, clearer, reference may be made separately to the special branches of this art commonly practised.

Blocks produced by zincography are from drawings or transfers on zinc, the untouched surface being bitten by acids. Such blocks are quickly made and are inexpensive.

There are various gelatine processes, the best-known of the earlier being the collotype, by which tones or shades were mechanically produced.

The discovery of photo-lithography marked a distinct advance in process work, transferring the picture to the stone by the aid of sensitized gelatine mechanically, or more correctly chemically.

The secret of half-tone pictures in which light and shade are produced so effectually lies in the use of screens by which light and dark shades are made. The screen is not actually perforated, but is made by ruling with

mechanical accuracy a sheet of glass, the diagonal lines being so exact that some three hundred can be given to the inch. It is these diagonal spaces through which the light passes that give the groundwork which enables half-tone to be made and the right effect secured when reproducing wash drawings of photographs. The effect is good, but when a half-tone illustration is examined under a lens the screen, however fine, can be seen, and the difference between the prints from engravings by mezzotint and other older processes and those produced by modern mechanical methods can be distinguished.

What are known as etchings, modern reproductions in line, differ from half-tones in that no screens are needed in the process. Zinc plates for this method are eaten away by nitric acid, and copper plates by perchloride of iron.

Wonderfully effective photogravures are made from black and white drawings on copper by chemical action.

As already mentioned prints in colour are produced by mechanical processes, three printings from blocks on which the primary colours, red, blue and yellow, suitably blended, give the desired tints.

The collector of *old* prints will not include examples by any of the processes described in this chapter in his collection. It is well, however, that he should know the methods of their production and the difference between pictures from hand engraved plates and those from paintings and drawings reproduced entirely by mechanical and chemical methods.

CHAPTER XXIX

CLEANING AND RESTORATION

Amateur Cleaners—A Cold Water Douche—Removing Damp Marks—Grease Spots—Gum Stains—Varnished Prints—Mending Tears—Backing Prints—New Margins—Finishing Off—Depreciation in Value

THE collector of prints aims low in the early days; all that comes to the net is fish to him, and if he desires to make a general collection of prints is content with buying mixed parcels and examples in inferior condition. As time goes on and he becomes a connoisseur, noting every blemish and desiring only prints in perfect condition, the one time treasured prints, injured by time, exposure and careless handling, are discarded. They have, however, served their purpose, and if they have been duly cared for and "improved" have become more valuable, and may sell for far more than their first cost. Obviously old prints should never be cleaned or restored unless this is absolutely necessary for their further preservation, or to remove surface stains, dust and marks which even in the hands of an amateur can be done satisfactorily.

In making an attempt to clean prints there is always the danger of overdoing it, and making the print, even if a genuine early impression, too new in appearance. There is something suspicious about a bleached or much cleaned margin, and yet the removal of stains and marks, obviously

those of age and accident in time gone by is to be desired, for such offend the eye.

Amateur Cleaners

Picture cleaners are very clever in their cleansing and restoration of old prints, and many offered in the sale rooms have been in the hands of experts for treatment. Indeed it behoves a collector to walk very warily among the picture shops and to examine those offered at low prices. It is not a difficult matter to improve the condition of damaged or discoloured prints, but it requires care, practice, and experimental use of the different chemicals and cleansing materials recommended. The amateur need not be discouraged, however, for he *can* gain proficiency and derive great pleasure and delight in noting gradual improvement in the condition of his prints. The beginner must go slowly and cautiously at first, experimenting on prints of small value, and then as he gains experience and confidence he may improve the bargains he secures on account of their somewhat damaged condition.

There are several things that should be kept in mind, always having regard to the injury it is wished to remove or mitigate. The surface of the print ought to be preserved at all costs; it must not be roughened by using india rubber or similar erasing materials. Obviously dust and marks readily removable should be taken off with a clean soft duster before any other method is applied. Experts use many mixtures, chiefly founded on the same basic materials which have proved effective in removing grease stains or marks caused by damp and exposure increased by the ravages of time. Many of these ingredients are best used by experts who by experience have proved how much

or how little can be safely employed without injuring the surface of the paper or the print.

Amateurs can, however, use the same ingredients with caution, and after a little practice can make what, when purchased, appeared an almost worthless picture one suitable for drawing or placing in a portfolio.

A Cold Water Douche

There is nothing better than cold water, preferably a stream or jet of water poured or passed over a print for the removal of surface dirt. It will remove many marks, and if applied to old hand-made paper with a roughened surface will cleanse it without rubbing or injury. Then again the application of water will reveal marks which can only be removed by a stronger solution, or by one of the methods cleaners adopt to soften and dislodge stains or surface marks or grease.

If the print becomes cleaner and few, if any, marks remain after immersion for a short time, then the paper should be dried between white blotting paper and the print pressed flat—drying must always be done under pressure, otherwise the paper will curl or buckle. To avoid this latter trouble the whole of the print, not a soiled part should be immersed or subjected to the same soaking. Sometimes small specks of dirt may be removed by a fine pointed knife or a steel stilleto, this latter if fitted in an ivory handle is also useful (*i.e.*, the handle) for smoothing out creases from a damped print before pressing. Washing in water may serve in very simple cases, but it will not remove most of the older stains many of which may be a hundred years old.

Removing Damp Marks

The most troublesome marks are those caused by damp. In almost all old libraries books and albums of prints are spotted, sometimes without any serious injury to the picture, but these marks have an unfortunate habit of appearing in an awkward position and where they are very noticeable.

Such marks, especially when deep seated and darkened by age are difficult to remove entirely, and to do so requires all the patience an amateur can muster. Damp marks, spots technically known as fox marks, rot the paper as well as spoil the appearance of the margin, and the more delicate parts of the print on which they are found. Great care must be exercised throughout the whole of the process.

Spirits of wine is generally used by experts. The strength of the solution can only be ascertained by experience; there can be no formula because the weaker the solution (if it is sufficient) the better; but if the liquid tried does not serve, an application of more spirit should be used. In this, and in the application of other solutions, a soft pad is best, rubbing of the surface should never be given. Apply the liquid lightly with a pad and then watch results. Cease the cleaning process the moment satisfactory results have been secured.

Oxalic acid is recommended in obstinate cases; the method of its application is the same as that in the case of spirits of wine. In every case an immediate washing with cold water should be given, and, preferably, the print should be left in a cold water dish or tray for a short time in order that none of the acid may be left on the print. Over cleaning should be avoided, for the appearance of a bleached print is suspicious, and at once condemns it in the eye of a connoisseur.

Grease Spots

It is curious how often old prints have been marked by grease. Perhaps it was that they were at one time examined by the artificial light of a candle! From whatever the cause, many otherwise good old prints of almost every kind and quality are met with stained by grease. Why not try to remove it?

Sometimes the grease is hard and thick, and quite a large quantity can be taken off by the careful use of a sharp knife. If this is done without reaching the actual surface of the paper the task of removal is easier, because the grease under the outer coat will be more readily removed.

If grease spots are apparent there is nothing better than benzine to remove them. The application of the spirit on a soft sponge or linen or wadding pad should be first made on the *back* of the print after it has been laid down on a smooth flat surface, the best for the purpose being a sheet of glass—a piece taken from a picture frame will do—as it admits of frequent inspection of the portion being cleansed. Apply the benzine lightly and for a slight distance away from the grease spot, the greater application being in the centre of the mark, this prevents any ring round the mark being left upon the paper. As the benzine evaporates the stain disappears; two or more applications may be found necessary. Some prefer to soak blotting paper in benzine and lay a pad of it on the spot, the spirit evaporating carrying away with it the grease which has been absorbed.

It is sometimes necessary to use a weak solution of chloride of lime and for a time soak the print in a flat dish or tray in such a solution. Some use a very weak solution and leave the print in it exposed to the sun for several

days. Herein comes the danger of an overbleached print, so the progress of the cleansing operation should be frequently observed. This process will often remove age marks and many spots which the first washing has failed to touch, and as it cleanses the under surface of the print the sharpness of the impression shows up with almost its original beauty. The ink, too, is darkened.

Gum Stains

It is always best when buying an old print, framed, to examine carefully the condition of the margin. In olden time the difference in value between a print with full margins and those cut close was not realised. Framers were far too fond of fitting their picture to the mount or the frame, rather than the mount and frame to the picture. The result was most disastrous and many otherwise valuable old colour prints have been spoiled. When folded down margins are discovered behind the frame some portion has generally been ruined by a free application of old gum. Even when the margin has been removed altogether gum has been applied to the print to fasten it to a mount, and often enough, careless workmen dropped spots of gum upon the picture itself.

To remove these spots or stains soften the gum with warm water applied with a camel's hair brush. Avoid too much water, rely rather upon frequent brushing after each application, rinse the brush in a bowl of water, not that used for the picture. Then wash over with cold water and press.

When mounting a print use paste rather than gum. To prevent stain, if gum is used, a small quantity of sulphate of alumina should be added.

Varnished Prints

Sometimes prints have been varnished. To remove old varnish, even when that of the best quality has been used requires a master hand. Some experts when taking off varnish from oil paintings and prints rub down the varnish with the finger until the colour under it shows. Others use pads of spirits of wine or other solvents, but it is rarely that an amateur can remove old varnish satisfactorily. If it should be found that a really valuable colour print has been so treated it is better to submit it to an expert for treatment. If, however, the varnished print is of small value it had better be discarded.

Mending Tears

Injury of quite a different kind is met with when it consists of an injury to the fabric. A hole accidentally made through an otherwise perfect print is not uncommon and can be repaired by skilful backing and then touching up of the print or the addition of colour.

The more conspicuous tears are those occuring in the margin and not so easily concealed as tears in the print, although the latter when in the flesh tints are awkward to repair. In any case the full margin should be retained as far as possible. The tears should be examined and their extent decided before beginning the process of restoration.

Such tears are sometimes old and the edges soiled, in which case these should be carefully cleansed by a soft brush—an old tooth brush will do—dipped in clean water. warmed slightly if found necessary. After drying lay the print face downwards on a glass plate and after pasting the torn edges smooth them with the back of an ivory knife or paper cutter until they adhere closely in position, then

paste a narrow piece of paper over the torn portion. The print should be taken off the glass before it has had time to adhere, and then after laying on the glass face upward any finishing touches can be added and flattening pressure applied. A steady hand can with pen or pencil " touch up " any damaged part of the print.

Backing Prints

Backing, or laying down as it is frequently termed, should be avoided as far as possible, indeed this method of restoration should only be resorted to in extreme cases. Much torn prints and those badly decayed through exposure and damp have, however, to be preserved by backing. This is done after carefully cleaning and removing any grease spots, especial care being exercised in cleaning the edges of tears and straightening out creases and irregularities of damaged portions of the print. Lay the print on its face on clean paper, then paste it over well, gently apply the backing after pasting it also and smooth down. Then turn over the print and arrange in position any errors. Lay on a hard smooth surface, a stiff Bristol board on a piece of plate glass, and use a photographic roller to complete the laying down. Paper, or if deemed necessary, Bristol board can be used for backing. The engraving can be repaired or touched up after the plate is dry.

New Margins

The substitution of a new margin to an old print, especially if it would mean the removal of the underline or engraver's marks is work of extreme delicacy and calls for much discretion and skill. Indeed it is work in which

the amateur is rarely successful as it involves securing a large piece of paper, the exact size of the original picture before the margin had been removed or destroyed, and this, too, of the same texture and make as the print. Again, just as "new wine must not be put in old bottles" so reversely an old picture should not be put in a new mount or the deception will at once be apparent. If, however, the restorer has been able to secure a suitable sheet of paper and the old margin is totally destroyed, the print must be cut out, leaving, if possible, one sixteenth of an inch of old margin; then after careful measurement cut the new sheet leaving an aperture the exact size of the print; if anything slightly less. Paste round the edges of the new margin and lay on the print, carefully stretching it by outward pressure with a soft cloth on the underside afterwards. Then place between white blotting paper and press, using a photo roller carefully. For cutting both print and mount, a sharp knife and a wood straight-edge will be found much more accurate than scissors.

Finishing Off

When the print has been thoroughly cleaned and all marks removed, it should be "finished" according to the requirements of the case. After being thoroughly washed (except when repaired for tears or backing) it must be dried between white blotting paper, laid on a flat surface and pressed gently. It may be necessary to subject it to pressure under a cool iron over damped blotting paper.

When quite firm and dry any touching up by pencil or brush or colouring should be done, and lastly the print should be pressed for some hours before mounting, framing or inserting in a portfolio.

Depreciation in Value

Touched up prints are of small value when sold and rarely give satisfaction ; there are, however, cases where the print can be vastly " improved " in the hands of a skilled artist, and blemishes and injuries repaired. " Ignorance is bliss," so we are told, and it is sometimes not wise to enquire over much into the wiles of the artist dealer who has procured a really good old print, although damaged, and has made it acceptable at a moderate price, to a collector of small means. Such prints are very helpful for purposes of comparison.

CHAPTER XXX

SCRAP-BOOKS

The Victorian Scrap-Book—The Retention of News Cuttings—Valentines—Sundries

In that the contents of an old scrap-book are usually in line with the aims and aspirations of print collectors it seems fitting to devote a chapter to the advantages of such books. Scrap-books are intended either for written records or pictorial illustration of some given subject, or for the delight of those who have no fixed idea but enjoy anything that is pleasing or amusing. The best scrap-book is undoubtedly that which has been compiled with some given aim and purpose. The reader of this work would probably prefer one in accord with the study of pictures and prints. But apart from the present day use of a scrap-book or cutting books in association with any given hobby the scrap-book of a past generation often contains many gems of the engravers' art, and in these old soiled and often delapidated volumes are frequently found choice little Baxter oil prints, ancient wood cuts, old block letters and similar oddments which it is difficult to classify or retain in any other way.

The Victorian Scrap-Book

There are doubtless many old scrap-books with vellum backs of days long antidating the Victorian era in which

may be found pasted down along with manuscript matter of small value, odd bits of engraving. In such books and diaries, and among family relics and old letters, have been found illustrated traders' cards and bill heads, innkeepers' accounts with the quaint signs of the inns engraved on them, and invitation tickets of great value and rarity. Incidentally, it may be mentioned that local views and scraps relating to events which happened in the districts in which the collector lives, or in which he is specially interested, are of special interest to the owner who unfortunately does not find such a collection of the same interest to a stranger.

Most of the pre-Victorian scraps have, however, either been destroyed or placed in bundles where they have remained untouched until a new broom swept the house, and only those oddments of special interest preserved, to be included, probably, in a more modern scrap-book.

The Victorian drawing-room was incomplete without a scrap-book ; but it was of a composite character, some of its pages were enriched with beautifully embossed mounts for small drawings, prints, engravings and such things ; other pages, often in gay colours, awaited the penmanship now so rare, beautifully clear with long upstrokes and down-strokes and large capitals embellished with many flourishes. Wonderful sentiments were expressed in those poetic effusions, but they were of value to their owners, for they were links of pure friendship which there are none left now to appreciate.

The scrap-book of the Victorian age has its counterpart, but most of the things written and drawn now are hurriedly done, and are mere copies out of one of the numerous books of reference and of illustrations available. In former days these things were the labour of love, and a large proportion were original.

It is the really old scrap-books which are worth examining, and interest collectors of prints ; in them will be found many oddments, and especially Baxter's oil prints and those of his licensees.

The Retention of News Cuttings

Many who are interested in curios when reading magazines and even newspapers come across interesting items of information about the hobbies they ride, but lose the benefit of such knowledge for the want of some system of storing it. The old-fashioned remedy was a scrap-book, and despite modern systems of filing or the use of cabinets and solander boxes there is nothing better than a scrap-book, if carefully compiled and arranged. If more than one hobby is pursued, more books may be used, or the one volume may be divided into sections. Some go to extremes, retaining irrelevant matter, forgetting that the secret of a really successful scrap-book for the collector is condensation, just retaining the kernal, casting aside the shell or husk, keeping interesting records likely to be of use.

Newspaper cutting books sold by stationers answer well for general books, although it is convenient to have specially bound covers in which loose leaves can be inserted and removed. There have been faddists in scrap-books as in all hobbies ; one scrap-book compiler, who collected old furniture, bound his books in materials the same as the subjects illustrated and described in them, thus some records were bound in a volume with an oaken case ; and walnut and mahogany bindings were used for notes about furniture of the periods when furniture was made of the respective woods named.

Such cuttings are more useful when illustrated. Many connoisseurs of books of reference, history and travel have used what are termed "extra illustrations" and have inserted rare prints with which to still further enhance the interest and value of their books. In any case information written or printed is a valuable addition to prints, so many of which are unnamed or their underlines have been cut off, and their origin difficult to trace.

Valentines

In scrap-books old pictorial valentines may be found. There are, of course, collections of such things and entire books and portfolios filled with valentines. Cupid figures on these love tokens which were sent in numbers in days gone by. The custom which appears to have been prevalent in the days of Charles II, is said to have been originated at a much earlier date, for Shakespeare mentions it. The choice of a Valentine for the year was often a costly matter for the one chosen, for many expensive gifts were bestowed. The custom of sending Valentines dies hard, but it degenerated, and has now almost, if not quite, ceased. St. Valentine was a martyred saint in the third century, but why his day should have been chosen or the custom dedicated to him does not appear clear.

The print collector has not much in common with collections of valentines, for the most part crude drawings and badly written sentimental poems. There is, however, a deeper interest in the few isolated relics of St. Valentine's Day found in Victorian scrap-books. If they could speak they would tell of sad memories, of passing fancies, and perchance of never forgotten incidents in the lives of those who had treasured them, regarding them probably, as the one bright spot in the drawing room scrap-book which

contained far more artistic gems, but no page so dear to its owner as that in which the old Valentine occupied the central position.

Sundries

The sundry things which come under the cognisance of the collector range from the earliest wood blocks, some of which are of special interest in that they illustrate the processes of the printer's art in the past, like Figures 14 and 15, and the tail piece on this page, to modern engraving and photogravures. In all of them there is abundant delight.

There are indeed many pretty little pictures which it is difficult to classify or name, yet worth retaining—in a scrap-book.

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